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## QUINN COLLECTION TO BE SHOWN AT ART CENTRE BEGINNING JAN. 7

Selection of Most Important Works, Including Greco, Cézanne and Roussseau, to Be Placed on Exhibition Pending Possible Dispersal

After eighteen months of delay, a part of the Quinn Collection is at last to be shown, prior to dispersal at some future date, not specified. A Memorial Exhibition of more than 150 paintings, drawings and works of sculpture will be held at the Art Center, 65-67 East 56th Street, from January 8 to January 30 inclusive. The private view will be on Thursday, January 7.

The entire collection numbers over 2,500 items, of which approximately 600 are paintings in oil. According to information, the Memorial Exhibition will include all those works which have become internationally famous, and generous showings of each of the half dozen artists who are now regarded as leaders of the modern movement.

Works of the following artists are to appear in the exhibition: Braque, Cézanne, Daumier, Davies, Derain, Dufy, El Greco, Gauguin, Constantin Guys, Nathaniel Hone, Ingres, Augustus John, Gwen John, Walt Kuhn, Marie Laurencin, Ernest Lawson, Manet, Marin, Ma-

tisse, Orpen, Picasso, Pissarro, Prendergast, Puvis de Chavannes, Redon, Rouault, Henri Rousseau, Sargent, de Segonzac, Seurat, Shannon, Toulouse-Lautrec, van Gogh, Vlaminck, Brancusi, Mary Cassatt, Duchamp-Villon and Epstein. The selection has been made by a small group of artists and critics, unnamed.

Among the more important items in the collection are El Greco's "Christ Driving the Money-Changeers out of the Temple," Seurat's "The Circus," willed by John Quinn to the Louvre; Cézanne's "Portrait of Madame Cézanne"; Redon's "Apollo"; perhaps the most famous self-portrait by van Gogh; "Raphael et la Fornarina" by Ingres and Rousseau's "The Jungle."

In addition, there will be an unusual showing of oils and water-colors by Derain, Redon and Vlaminck; an amazing pageant of Picasso's work, including "The Sad Mother," "Harlequin" and "Maternité"; several important Seurats and Cézannes; three Laurencins; several Matisse's and a group of de Segonzac.

No announcement as to the sale of the collection has so far been made. Since John Quinn's death in the summer of 1924 it has been housed in his old apartment on Central Park West.

## DETROIT INSTITUTE OF ARTS GETS PERUGINO IN CHAMPE BEQUEST

Incident in the Life of St. Francis, Painted by Raphael's Master, Now Part of Permanent Collection

DETROIT—In the room of recent accessions at the Detroit Institute of Arts, hangs a small picture on a wood panel by the famous Perugino which, in compliance with the terms of the late Elizabeth Champe gift, will remain a perpetual memorial to this cultured daughter of an old time Detroit family. The picture was presented by the Detroit Museum of Art Founders Society at their last meeting. For three years the \$5,000 bequest of Miss Champe has been invested with the Detroit Trust Company, while the board sought a suitable picture to fulfill the terms of the gift and many canvases were carefully inspected before one finally turned up which seemed to possess lasting qualities combined with a gracious and delightful subject.

The picture, which shows an incident in the life of St. Francis, is attributed by experts to Pietro Vanucci, called from his native town, Perugino. By some scholars it is even thought to be by the hand of Raphael, who was Perugino's greatest pupil and far outshone his master. From its size and shape, it may possibly have been a part of the predella of one of the many altar pieces which Perugino painted throughout Italy. The excellent quality of the picture would indicate that it was of his early or middle period.

In the picture acquired for the Institute through the Champe gift, there is every justification for the quality and popularity of this artist in his early period. The perspective of the room in which St. Francis is lying on his bed is excellent. He gives the sign of blessing with his right hand to the monks and visitors who are disposed about the room. These groups greatly augment the interest of the composition and the figures possess a life-like interest and a sense of action which was not always to be found in the works of this painter. Because of these excellent qualities some critics are inclined to think it one of the early works of Raphael.

## SUPPOSED PRE-COLUMBIAN RELICS CAUSE ARCHEOLOGICAL BATTLE

Lead Objects, Some Bearing Latin and Hebrew Inscriptions, Found in Arizona, Stir Visions of Ancient Civilization and Cries of Fraud

The unearthing, near Tucson in Arizona, of a number of cast leaden swords, crosses, spearheads, etc., some of which bear Latin inscriptions, is responsible for the biggest archeological battle of recent years. Archeologists all over the country are rapidly being forced into one of three camps, those who accept the find at its face value and deduce therefrom that a colony of Roman Jews flourished in Arizona from the VIIIth to the Xth century, those who accept the authenticity of the objects but are rather inclined to call them post-Spanish, after 1540, that is, and those who regard the whole business as a crude piece of forgery. In the first camp are C. J. Sarla, Ph.D., geologist; Professor Frank H. Fowler of the College of Letters, Arts and Sciences of the University of Arizona; Dean A. E. Douglass of the Seward Observatory, and Professor Charles T. Vorhies. In the second is Neil Merton Judd, curator of American archaeology of the United States National Museum, who has apparently converted Dr.

Byron Cummings, Dean of the Archaeological Department of the University of Arizona, to his opinion. In the third camp are Dr. Bashford Dean, curator of arms and armor at the Metropolitan Museum; F. W. Hodge, of the Museum of the American Indian; Clarence L. Hav of the American Museum of Natural History; Dr. Richard J. H. Gottlieb, professor of Rabbinical Literature, at Columbia University; Joseph Wheelers and Dr. James S. Shotwell, Professor of History at Columbia University. A fourth camp is formed by the entrance of the Mormons into the discussion. S. N. Sjodahl considers the find as exceeding significant and having a significant bearing upon the Mormon claim that descendants of the Lamanites crossed to the American continent.

### Excavation Started Last Winter

Already last winter excavation was started. The first object to be found was a large metal cross, which was discovered by Charles E. Manier of Tucson, embedded in a limestone formation, five feet five inches below the surface of the land, near an old lime kiln. Further digging by Mr. Manier and Thomas W. (Continued on page 3)

## BUYS 36 WORKS OF ART IN TWO WEEKS

Town of 38,000 Spends \$35,000 at Short Exhibition Arranged by the Grand Central Galleries

Aurora, Ill., has broken its own records in art buying by purchasing more than \$35,000 worth of paintings and sculpture at the recent two weeks' exhibition conducted by Mr. Erwin S. Barrie and Mr. W. Wesley Wiseman of the Grand Central Art Galleries. For the past two years, Aurora, a town of 38,000, has purchased \$30,000 worth of paintings and sculpture each year and it was naturally thought that a town of this size had perhaps reached its "saturation point" in the matter of buying.

"Yet the last message that the people of Aurora gave me on the night of my departure," said Mr. Barrie, "was that they would buy more pictures next year than they did this year."

"The history of the Aurora exhibitions, which Mr. Wiseman and I have conducted for eight years," he said, "proves to me what can be done in the way of stimulating art appreciation and art sales by organized effort. At first the interest shown was slight but there has been a cumulative growth in sales. Some began to buy after three years, and this year one of the wealthiest men in the town bought his first picture."

Mr. Barrie believes in introducing the artists themselves to the people and a number of painters and sculptors represented in the exhibition went out in a special car and were given a banquet in their honor the opening night.

The interest which has given Aurora the distinction of buying more art per capita than any other city in the world has been aroused to a large extent by the efforts of Mr. James M. Cowan, president of the Aurora Art League; the treasurer, Capt. J. F. Harrell, and the vice-president, Mrs. David B. Pierson. Mr. Cowan spends the larger part of his income on pictures and has now a collection of 500 paintings which he has already made arrangements for giving to the city. Capt. Harrell is also leaving his collection to the public for the museum which is to be built in the near future.

The works sold in the recent exhibition are 36 in number and include the following: "Still Life" by Cullen Yates, "Bay of Naples" and "Sunset Lake" by Elliott Daingerfield, "Oriental Market" (Continued on page 3)

## CASTIGLIONE PICTURE GOES TO THE LOUVRE

A telegram from Amsterdam announces that the great picture by Nicola Froment, the "Resurrection of Lazarus" which was bought on the first day of the Castiglione sale in that city by Lugt, a Hollander, was in reality intended for the Gallery of the Louvre, and will therefore go to Paris.

This magnificent canvas of the Provençal artist has but one peer. This latter bears the date of 1461, and is the property of the Uffizi Gallery in Florence. In 1904, it was loaned to an art exposition in Paris, where it excited a great deal of admiration.



"U. S. FRIGATE, 'CONSTITUTION'" (OLD IRONSIDES)

By CHARLES R. PATTERSON

Sold in the artist's recent exhibition at Doll and Richards', Boston, and presented to the Boston Museum of Fine Arts. Reproductions in full color were made from this painting and placed by the Navy in every schoolroom in the United States, in connection with a drive for funds to restore the old vessel, which was built in 1797.

## BROOKLYN MUSEUM OPENS NEW WING

Portion Dedicated to Ethnology Contains Examples of African, American and South Sea Art

The recent dedication of that portion of the new wing of the Brooklyn Museum given to the collections of primitive art formed by Stewart Culin, curator of ethnology, was attended by the art teachers of Brooklyn. Mr. Culin spoke to his guests of "The Road to Beauty" in which his reference to the art of primitive peoples discouraged imitation and suggested that it be approached for its refreshing qualities as a means of contact with certain eternal aspects of art. Mr. Culin was followed by Mr. Morris Crawford, editor and author, who paid tribute to Mr. Culin's aid to designers through placing the museum collections at their disposal. Mr. Crawford remarked on the increasing appreciation of beauty (which to most people goes by the name of "style" so far as textiles and the art of dress are concerned) and the realization on the part of the individual who is generally called the "hard headed business man" that the machine is falling down.

The galleries of the new wing contain the African, American Indian and South Sea collections formed by Mr. Culin. The arrangement of them discloses Mr. Culin's interest in another art, that of color as a setting. The section given to the African has a soft green for its keynote, the Indian is dominated by a pinkish tone which gives place to a deeper red for the South Sea objects. These colors, flooded by the unusual amount of daylight of these galleries, make the effect of the whole as enjoyable as it is in detail.

The collections are too extensive to be treated with justice here, but mention must be made of four carved wood columns in the Indian section which are highly puzzling because they are so entirely foreign in spirit from any Indian motif. These were once in a Catholic church built in the days of Spanish influence in the Navajo region. The Indian converts of the Spanish fathers not only accepted the foreign religion but the art of the Old World and in these columns adopted the design, the proportion, the motifs of the Spanish style without a trace of awkwardness and at the same time contrived to make the result entirely their own.



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## SUCCESS IN SHOW AT NASHVILLE TEMPLE

Exhibition of Art Arranged by the  
Grand Central Galleries Attracts  
Great and Enthusiastic Throngs

NASHVILLE, Tenn.—The magni-  
ficent exhibition which the Grand Cen-  
tral Galleries have arranged draws daily  
great crowds to the Parthenon. The  
opening was a brilliant occasion attended  
by several thousand people, who mani-  
fested the greatest interest in all phases  
of the exhibit and who were enthusiastic  
over its beauty. Public school children  
rubbed elbows with heads of schools and  
colleges, workmen in overalls snatched a  
few moments to enjoy the big show, and  
leaders in the civic, club and social life  
of Nashville were present.

Mr. J. J. Haverby, of Atlanta, Presi-  
dent of the Haverby Furniture Co., in  
an interview to the Nashville Banner,  
gives voice to the popular enthusiasm:  
"The exhibition of the Grand Central  
Art Galleries at the Parthenon," he says,  
"compares favorably with any I have  
ever seen in this country."

"This exhibition will be the means  
of concentrating the art interest and  
forces of this city. Nashville has the  
culture and the atmosphere to be an art  
center."

"The Parthenon is ideally adapted for  
museum purposes. The building is not  
only a credit to Nashville, but the entire  
South. It shows a cultural develop-  
ment that is enviable."

"The development of the spiritual side  
of our people is most important, because  
art is a record of countries and nations.  
Of all else art endures."

"Our American contemporary painters,  
as a whole, are the best in the world  
today. In Paris I saw both the last  
spring and autumn salons and from an  
artistic standpoint this Nashville show  
far excels them."

"The spring salon was creditable, but  
not remarkable, while the one last Sep-  
tember, embracing about 1,500 paintings  
and sculpture, was decidedly decadent."

In order that the children may make  
full use of their opportunity, all schools  
in Nashville and surroundings have been  
ordered closed for half a day, whilst the  
evenings have been divided up between  
the civic clubs, each sponsoring the at-  
tendance for one evening.

Gardner Symons, Paul Dougherty, El-  
mer Schofield and F. Ballard Williams  
were guests of the city during the first  
days of the exhibition.

## FRAUDS BY "CHICAGO ART INSTITUTE"

Pastel Portraits at Bargain Prices  
Sold but Not Delivered, Art In-  
stitute of Chicago Warns

CHICAGO—The Art Institute of Chi-  
cago has issued a warning to the public  
to beware of organizations using its  
name or part of its name for the pur-  
pose of obtaining money for the en-  
largement of photographs. The method  
of work pursued by these canvassers is  
to secure a photograph, promise an en-  
larged life-like reproduction, and collect,  
upon the submission of a proof, the  
sum of \$3.98. In many cases this is  
the last the victim ever hears of his in-  
vestment. Then the Art Institute is  
called up by the victim and the return  
of his money is demanded. The Art  
Institute has never been and is not now,  
engaged in the business of furnishing  
enlarged portraits from photographs. A  
victim of one of these concerns submits  
a card bearing the following announce-  
ment: "The Chicago Art Institute, Chi-  
cago, Illinois. Pastel Miniature (value  
\$35.00). Art's most recent discovery in  
portraiture—a beautiful life-like repro-  
duction. To introduce this new Pastel  
Miniature we will place a limited num-  
ber in your neighborhood. Oval panel,  
14x19, in size, unframed, at the cost  
of material \$3.98 each. The proof of  
your portrait will be shown at your  
residence, when cost of material must  
be paid. We guarantee safe return of  
photo. Pay the man who shows your  
proof."

It will be noticed from the above that  
there is no address given, hence the  
victim is unable to locate the fraudulent  
organization. The government authori-  
ties have been notified and they have  
been on the lookout to catch these crim-  
inals in the fraudulent use of the mails.  
The proper title of the Art Institute is  
"The Art Institute of Chicago," not the  
"Chicago Art Institute." The names are  
so nearly alike, however, that the aver-  
age person is easily deceived.

## Congress to Decide As to Site for the Roosevelt Memorial

Roosevelt Memorial Association Re-  
quests That Fourth Vista in Wash-  
ington Be Granted to Memorial  
Designed by John Russell Pope

WASHINGTON—The design for the  
proposed Roosevelt Memorial has been  
submitted to Congress bringing to an  
issue the controversy between friends  
of the dead President and the Roose-  
velt Memorial Association. The memo-  
rial, as planned by John Russell Pope of  
New York, is designed to form a part of  
the decorative scheme inclusive of the  
Lincoln Memorial and the Washington  
Monument.

The Art Commission, many members  
of Congress and President Coolidge feel  
that the memorial should be placed near  
Rock Creek Park, at the gateway to  
Washington, and serve to accentuate  
Roosevelt's interest in outdoor life and  
his activity in developing Rock Creek  
Park. Now that the design has been  
submitted to Congress the location will  
be decided.

James R. Garfield, President of the  
Roosevelt Memorial Association, de-  
scribes the design submitted to Con-  
gress as follows:

"At the center of an island of white  
granite, set in a circular body of water,  
flanked by majestic colonnades, a living  
shaft of water rises with prodigious  
power 200 feet. At the base of the  
fountain, symbolical ships carry the  
message of Roosevelt's life to the four  
points of the compass."

"The island from which the fountain  
rises is 280 feet in diameter, the basin,  
600 feet; from the centre of one col-  
onnade to the center of the other is 800  
feet; the colonnades themselves are  
each 670 feet long and 60 feet high.  
The column of water is forced upward  
by a modern automatic electrical power  
pump and is entirely independent of the  
Washington water supply."

"The water is from the Potomac River  
entering the tidal basin on the west,  
passing through the ponds to east and  
west of the central feature of the plan  
and cleansing the Washington channel  
through tidal gates."

"The site, used by permission of Con-  
gress as the basis for the competition,  
is situated in what is now the Tidal  
Basin (or Twining Lake) on the line  
from the White House."

"No tablet and no guide book need ex-  
plain why a spring of living water was  
chosen as the symbol of that source of  
inexhaustible vitality that Roosevelt was  
noted for. Roosevelt was a son of the  
South as well as the North; and his  
memorial has been designed to be, in a  
sense, a gateway between the two sec-  
tions."

"The curving colonnades, set to east  
and west, offer no obstruction to the  
eye looking southward from the White  
House into Virginia. The memorial,  
therefore commemorates not Roosevelt  
only but also that final closing of the  
breach between the sections, when the  
son of a Northern father and a Southern  
mother became President of a 'more  
perfect union'."

## Great Opposition to Proposal

In its issue of December 15, *The  
World*, New York, sums up the point of  
view of those who are opposed to the  
granting of the site:

It is most unfortunate that there  
should be any possibility of controversy  
over the erection of a memorial to Pres-  
ident Roosevelt. There would be none  
but for the proposal of the Roosevelt  
Memorial Association that the monu-  
ment be placed in the one spot of all  
spots in the United States where it can-  
not and should not be placed.

Those who have been to Washington  
or have seen a plan of the site which  
the association is asking Congress to  
approve cannot fail to see how inappro-  
priate it is. They will remember the  
Washington Monument, with the four  
great vistas that lead out from it. At  
the end of one vista stands the Capitol;  
at the end of another the White House;  
at the end of a third the Lincoln Mem-  
orial. The fourth and last is still vac-  
cant. It is this site which the Roosevelt  
Memorial Association proposes to take  
as an exclusive memorial to Theodore  
Roosevelt. If the request were granted,  
Roosevelt would be placed on a par with  
Lincoln and Washington, and there

## TURKISH MELODRAMA HAS AN ANTICLIMAX

Moutram Pasha's Gold Treasure,  
Valued by Owner at \$14,000,000,  
Is Appraised at \$12,000

The intrinsic value of the "\$14,000,000  
of gold treasure" Prince Raschid Mou-  
tram Pasha of Turkey recently brought  
into this country under police guard, and  
which was held at the Custom House for  
appraisal, has been fixed by the Govern-  
ment at less than half the \$25,000 bond  
filed by the Prince to cover possible  
duty. The shipment was declared to be  
"more than one hundred years old" and,  
therefore, free to enter the country as  
"antiques" without duty.

The \$14,000,000 valuation was set by  
Prince Raschid when he arrived with the  
gold in November. He expressed hope  
of showing the treasure at the Metro-  
politan Museum preliminary to offering  
it for sale to art collectors. How much  
less than \$25,000 the Government valua-  
tion fell could not be ascertained. The  
Government did not attempt to say what  
the value of the stuff as antiques might  
be.

The Raschid gold was carried ashore  
at Hoboken last November in fourteen  
bushel baskets, surrounded by motor-  
cycle policemen and private detectives.  
Prince Raschid was visibly concerned as  
to its safety until it finally rested in the  
security of the Custom House vaults.  
He said he found the gold in a hole  
near Samsun in the Turkish Province  
of Trebizond in 1914. Ever since then,  
he said, he had been rushing it around  
the world, only a jump or so ahead of  
"dangerous pursuers."

The collection, which consists largely  
of rings, combs and harness trappings,  
all of provincial Roman work, was of-  
fered to a number of New York dealers  
last winter, several of whom profess to  
have been interested, until apprised of the  
Pasha's fantastic expectations. The  
Pasha's theatrical entry of last month is  
thought to be part of an ill-planned at-  
tempt to buck the market.

## Ernest R. Graham Will Found Big Art School in Chicago

LONDON, Dec. 14—American friends  
here of Ernest R. Graham, Chicago ar-  
chitect, who married Mrs. Ruby Leffing-  
well in Stoke Poges today, understand  
that he proposes to devote a good part  
of his fortune to the foundation of the  
largest art school in the world, probably  
to be situated in Chicago. It will be  
devoted to sculpture and painting.

Mr. Graham and his bride are spend-  
ing their honeymoon in the English coun-  
tryside. They plan a Mediterranean  
voyage, sailing for home in March.

would be no room left to honor equally  
any other American of the past or the  
future.

Mr. Roosevelt died in 1919. That is  
about seven years ago. The Roosevelt  
Memorial Association is ill-advised to  
challenge comparisons with Washington  
and Lincoln so soon. The verdict of his-  
tory on Roosevelt has not yet been de-  
livered, and the popular verdict of his  
contemporaries is by no means unani-  
mous. He was a great personality, but  
it is far from established that his ser-  
vices put him on the same plane with  
the father of his country or the pre-  
server of the Union. It is possible to  
believe that Theodore Roosevelt was a  
great man without believing that he was  
as great as all that.

It has been suggested that the me-  
morial be placed in Rock Creek Park.  
That is a good suggestion. It has been  
suggested that the site opposite the  
White House be used not as a memorial  
to one man but as a memorial to many  
men. That also is a good suggestion.  
It has been proposed that the site be  
used to build a home for the Supreme  
Court. That also is a good suggestion.  
The only bad suggestion is to use up  
this last remaining site as a memorial  
to one President whose place in history  
is still uncertain.

The Roosevelt Memorial Association  
ought to withdraw its request. It ought  
not to put Congress and the President  
and the people of this country in the  
embarrassing position where they have  
to compare Roosevelt with Washington  
and Lincoln and have to refuse one kind  
of honor to a man whom they would  
gladly honor in another way. But if the  
request is not withdrawn there is no  
doubt that it is the duty of Congress  
to deny it.



## FREER GALLERY SHOWS PERSIAN POTTERY

VIIIth to XIIth Century Bowls and Plates Form Unusually Fine Exhibition of Ceramic Art

WASHINGTON—The Freer Gallery of Art has lately placed on exhibition a number of pieces of early Persian pottery which are exceedingly fine—so fine, indeed, that nowhere else in this country is such a group to be found. All of the new pieces take the form of bowls and were undoubtedly produced for use. Even those who decorated them probably had no idea that they were making works of art, and certainly the thought that they were producing museum exhibits must have been far from their minds.

The under sides of these bowls have the appearance of earthenware, a surface not altogether unlike that of a flower-pot made of fine clay. The color varies, and on the inside of the bowl there is a decoration and a glaze. In one instance the decoration has been painted in black and consists of a figure and a conventional design derived from chirography in all probability, the pattern appearing, as it were, in silhouette, the original color of the earthenware serving as background. The glaze in this case is a greenish white. The date of this bowl is the twelfth or thirteenth century.

Another bowl of the same period shows two figures. The details are in relief and gilded. The decoration consists of painting in blue, violet, red and black in overglaze. The glaze itself is white.

There are three very interesting small size bowls of the IXth century—one, deep and conical, showing four goats or gazelles as the chief unit of design. The color is brownish yellow, brown in the depressions. The decoration is engraved in white slip coating underglaze. The other two bowls are decorated, respectively, by figures of a lion and a bull. The lion is a fascinating creature with a most interesting curved body, head turned abruptly to the right over the back, tongue extended. This shows a thin transparent glaze, reddish with green glaze, and the decoration is engraved in white slip and painted olive brown underglaze. The bowl with the bull is a greenish yellow engraved and painted in aubergine underglaze, which gives a blue-purple and yellow-green effect.

One of the finest of the pieces is a large bowl, ovoidal in shape, Persian of the VIIIth century, probably Rhages, glazed with cream-white tin enamel, decorated with brown in outline and dots. This is perhaps one of the earliest instances of the use of gold luster. It shows a figure, very much conventionalized, of a man seated, holding a musical instrument somewhat similar to a lute, though held like a banjo or guitar, an instrument with two strings and two keys. This piece is decorated both inside and out, and though found in pieces, is complete and shows little or no trace of restoration; an extraordinarily fine example.

There is also in the collection an Arab plate of the tenth or twelfth century—glassy greenish white, with mother of pearl iridescence and blue-green aubergine underglaze.

These pieces were all found in Mesopotamia, and are in a marvelous state of preservation.

## AURORA SPENDS \$35,000

(Continued from page 1)

Place" and "The Market Place" by Lillian Genth, "Sunlight and Shadows," "Gray Morning" and "Winter Snow" by John F. Carlson, "Across the Bay" by Frederick M. Grant, "Fishing Boats at Chioggia" and "The Cathedral" by George Elmer Browne, "The First Snowfall" by Gardner Symons, "Silver Beaches" by Paul King, "The Vine" and "The Star" by Harriet Frismuth, "Spring Blossoms" by Roy Brown, "Undine" by Edward Berge, "New Hampshire Landscape" and "Roadside Cottage" by Chauncey F. Ryder, "The Prodigal Son" by Charles Chapman, "Maine Coast," "After the Storm" and "Misty Morning" by Paul Dougherty, "Italian Nocturne" by Julius Rolshoven, "Still Life" by Dorothy Ochtman, "Canadian Rockies" by Oliver Dennett Grover, "Autumn Landscape" by Henry L. Parton, "Melting Snows" by George Wharton Edwards, "White Peacock" by Jessie Arms Botke, "Pierrot" by Karl Anderson, "Bronze" by Brenda Putnam and "Autumn Berries" by Anna Fisher.

## EIGHTEEN PICTURES EIGHTEEN DAYS

EIGHTEEN SOLD

Evidently romance is still alive. The sea and ships, timeless protagonists of mystery and adventure, still fascinate. At the recent exhibition of marine paintings by Gordon Grant held at the Howard Young Gallery, eighteen pictures were cataloged. The exhibition lasted eighteen days. During that time eighteen pictures were sold. Which would seem to be a perfect score.

But a commercial success for a romantic subject would, if that were all, be a meagre reward. And, gratifying as the sales must have been, it is quite possible that Mr. Grant was even more pleased by the enthusiasm with which his pictures were received. Not only landlubbers, for however ecstatic such would be empty praise, but many an ancient mariner declared that Mr. Grant had captured Neptune. One of these wrote a salty poem about the pictures and sent it, wormed, served and parceled, to Mr. Grant.

## CHELSEA PORCELAIN FOR MINNEAPOLIS

Mrs. Sumner T. McKnight Donates Two Perfectly Matched Vases to Institute of Arts

MINNEAPOLIS—Another gift of Old Chelsea porcelain has been announced at the Institute of Arts, which brings to a focus the many points of charm in the collection of ceramics now owned by the institute. Mrs. Sumner T. McKnight, whose private collection is said to be very fine, is again the giver; and the pieces chosen are remarkable for their excellence, not only as examples of the best period of English pottery manufacture, but as objects of decorative value. Mrs. McKnight last year presented a set of three urn-shaped vases with covers. Her donation this year consists of a pair of highly ornamented vases with three little dancing figures on the base of each. The two are perfectly matched and perfectly preserved.

Perhaps it is not evident that such objects of art have an importance equal to that of some etchings, for example. Like an etching, these vases were made in lots; there were "editions" of pottery as there are editions of color prints, and furthermore the two are similar in that, once the design has been made, the duplicates are the result of a more or less mechanical process.

The vases obviously belong in the museum. They are marvelous examples of a taste which is far enough out of date so that we can appreciate its amusing points and its undeniable charm.

## GOBELIN TAPESTRIES IN MINNEAPOLIS

Made on looms that later were incorporated into the famed Gobelin factories by Colbert, minister of finance for Louis XIV, of France, two tapestries, valued at \$20,000 will form part of the seventeenth century exhibition of eight Flemish and French tapestries this week at the Minneapolis Institute of Arts. The collection, valued at \$150,000, was sent by P. W. French, of New York.

The tapestries all date from about 1640, and the two most valuable specimens are regarded as extremely rare. They represent the best influences of the mid-seventeenth century work in tapestry, according to Alan Burroughs, curator of paintings at the institute.

They were woven after an engraving of Claude Vignon, who illustrated the "Story of Ariane" by Demarets de Saint-Sorlin, published in 1639.

One illustrates Melinte escaping on horseback from burning Rome, carrying Ariane with one arm, and hewing at a group of soldiers with a sword held in his free hand. The companion panel shows a woodland scene, with Ariane in the foreground, attacking with bow and arrow two Scythians who have threatened her.

## GALLERIES SEND SHOW TO SOUTH CAROLINA

Several New York Galleries Loan An Exhibition of American Paintings to Presbyterian College, Clinton

CLINTON, S. C.—A collection of original paintings by American artists, consisting of 24 oils and valued at \$20,000, is on exhibition in the library of the Presbyterian College. A special invitation to the art lovers of Clinton and the surrounding communities to visit the exhibition has been extended by the college. Admission to the exhibition is free.

Some of the paintings assembled are from the Metropolitan Museum of Art, the National, Milch, Macbeth, Ferargil, and other galleries, and some are lent by the artists whose work they are. In the collection are landscapes, marines, portraits, still life, and a mural. On each day, the favorite picture of the ballot of the day before will be designated.

The artists represented in the collection, the title of the painting, the price asked, and the lender appear in the following list:

1. Alexander Bower, "White Boats," price \$650, lent by artist.
2. Maurice Braun, "Distant Hills," price \$300, lent by Macbeth Galleries.
3. Emil Carlsen, "Venice," price \$750, lent by Ferargil Galleries.
4. Ettore Caser, "Idle Hours in the Country," price \$450, lent by Macbeth Galleries.
5. Jay Connaway, "Winter in the Mountains," price \$500, lent by Milch Galleries.
6. Paul Dougherty, "Dawn," price \$1,500, lent by Macbeth Galleries.
7. Anna S. Fisher, "Still Life, Roses," price \$700, Macbeth.
8. Ben Foster, "In the Pine Woods," price \$900, Macbeth.
9. Leon Gaspard, "Tiensten," price \$800, Milch Galleries.
10. Childe Hassam, "Mouth of Connecticut River," price \$2,000; Macbeth.
11. Childe Hassam, "The Georgian Chair," not for sale, National Gallery.
12. George Hitchcock, "Vespers," not for sale, Metropolitan Museum of Art.
13. Eric Hudson, "Open Boats," price \$600, lent by artist.
14. Paul King, "In Camden Harbor," price \$750, lent by Macbeth.
15. Hayley Lever, "St. Ives," price \$650, lent by Macbeth.
16. De Witt Lockman, "Peggy," price \$2,800, lent by artist.
17. Robert H. Nisbet, "Waterfall," price \$500, lent by Milch.
18. Leonard Ochtman, "The Meadow Brook," price \$1,500, lent by Macbeth.

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## VASCO DA GAMA DISH MAY BE SHOWN HERE

Fine Specimen of XVth Century  
Repoussé Work Bought from De-  
scendant of Duportal Family

A silver dish, presented by King Emmanuel of Portugal to Vasco da Gama in 1499 in recognition of the latter's discovery of the sea route to India, may, THE ART NEWS learns, be placed on public exhibition here.

The dish is circular with a wide border twenty inches in diameter, and is a beautiful specimen of the most exquisite repoussé work of the celebrated European silversmiths. In the centre of the dish the quaint old ship, the San Gabriel, which was da Gama's flagship on his famous voyage around the Cape of Good Hope, is admirably depicted. Other ornaments surrounding the figure of the ship are wild beasts and flowers. On a raised border of silver around the ship are two inscriptions. The first reads:

"Emmanuel le Grand to Vasco da Gama, 1499."

The second inscription is:

"Marquis Nizada da Gama to M. Anne Duportal, Commandant du Cygne, 1846."

Mr. Dupuis believes that the first inscription was placed on the dish in 1846, when the relic was given to Commandant Duportal. The gift was made, he has ascertained from members of the da Gama family, because Marquis Nizada da Gama's life was saved at sea by Duportal.

Mr. Dupuis, who is a graduate of the University of Nancy, France, said he purchased the silver dish from a descendant of the Duportal family, now living in Brittany, a year ago for 60,000 francs, representing, according to the exchange value at the time, about \$2,500.

The history of the dish shows that it remained in the da Gama family until its presentation to Commandant Duportal in 1846. The latter left it to his daughter, Amelie, who married Count Blanquart, de la Barrière. The relic was then left to their daughter, Marie, who married Alfred Jaffre and their daughter, Andrée, sold it to Mr. Dupuis.

Mr. Dupuis, who is a collector of antiquities, said that he had long known of the existence of the da Gama souvenir and in 1906 he offered 20,000 francs for it but could not buy it at that time. That was equivalent to about \$4,000, as the franc was then worth practically 20 cents.

Vasco da Gama, who figured as one of Portugal's most intrepid navigators and discoverers, was placed in command of the expedition fitted out by King Emmanuel to discover a sea trip to the Indies. He sailed from Lisbon on July 8, 1497, and rounded the Cape of Good Hope, but just before entering the Indian Ocean, his sailors mutinied through fear of what might befall them in the uncharted seas. Da Gama, it is said, threw overboard his nautical instruments, telling the sailors they would never reach home unless they stuck by him. The voyage continued and he reached the coast of Malabar, the southwestern part of India, in May 1498, and returned safely to Lisbon on Sept. 8, 1499.

Mr. Dupuis showed his royal dish to the experts at the Metropolitan Museum of Art and to the heads of several firms, all of whom, he stated, pronounced it an unusual example of the old silversmiths' rare repoussé work.

## RELICS STIR ARCHEOLOGISTS

(Continued from page 1)

Bent uncovered the other objects. Analysis showed that they were made with lead mixed with antimony, silver and some tin.

The combination of Christian cross, Moslem crescent, Hebraic seven-branched candlestick and Freemasonry emblems has imposed a heavy tax on the credulity of investigators, but their appearance of having been covered and embedded in stone by natural processes has puzzled archaeologists.

A statement in favor of the relics given out by the finders and their co-workers, says in part:

"The articles have all been found at about the same level, that is, between five and six feet below the surface, and in a well-cemented stratum of caliche, the caliche, or lime formation, being so hard that it has been necessary to chop each piece out with a pick.

"The many scientists who have assisted in the research are unanimous in the opinion that the covering-over process has taken many hundreds of years; in fact, their conclusions tend to place the age of the relics at about the eighth century.

"The placing of the articles in history is being done by Laura Coleman Osterlander, historian, of Tucson, Ariz. She has, through the Latin and Hebrew inscriptions and the many interesting symbols, woven a complete story covering the entire period of these people in America, or 'Calalus Land,' as they called it. It is a story that covers a period of 125 years, and is replete with hardships, wars and romance.

"The records found by Mr. Manier and Mr. Bent appear to be a last record of the people, written in haste at the time when the end was approaching. The record does not make clear just what the end was, but it has been concluded that these Europeans were exterminated by the natives, who, it appears, harassed them and made war upon them from the beginning to the end. This conclusion has been drawn, since what appears to be the last writing of the recorder of these ancient deeds states:

"The last days have come and the inevitable doom," and his last writing is, 'I am present. The Lord be with you.'

At the other pole is Dr. Bashford Dean, who has made a lifelong study of forgeries as incidental to his study of armor.

"The Arizona specimens," he says, "are modern forgeries, probably local, and

certainly without either interest or value. "Any student of forgeries should know that the imprints of a sharp instrument, as shown in Figure 14, are absolutely fresh, while there has been given an obvious rounding to unessential parts of the objects.

"Examination of the letters shows that they were done always by the same hand. Notice such slips as 'Brittania' on one side of the cross and 'Gaul' in good English on the other, instead of 'Gallia,' an error which a schoolboy should not have made."

Joseph Wheelless is no less convinced of their falsity.

"Referring to those alleged finds of Jewish-Roman relics in Arizona," he writes, "the most obvious and cogent argument against the possibility of their being genuine ancient objects is the dates which are inscribed on some of them. These dates read plainly with the initials 'A. D.' of the Christian era and the years 775, 790, etc. This wholly impeaches the genuineness of these objects, for the simple reason that the custom of dating as of the Christian era was not at those times in vogue, but was first suggested for use by the English Venerable Bede about 775, and did not come into general use until about 1000."

Dean Cummings, on the other hand, is inclined to hedge. While he has given up the theory of a Roman-Jewish colony, he is so deeply impressed by the manner in which the objects were found that he is unwilling to believe in fraud. Indeed he stakes his professional reputation that the discoveries are genuine and of great antiquity.

Dr. Cummings admitted that the great depth in which the articles have been found appears to be "too good evidence." On its face value, it would indicate not merely that the objects were embedded there between the eighth and tenth centuries, A. D., but that they were actually left there from 2,000 to 4,000 years ago, which would be absurd in view of the eighth to tenth century dates on the articles.

Meanwhile the twenty-five articles excavated are on exhibition in the Tucson Bank Building. Outside is a sign reading:

"Pre-Columbus relics 1,000 years old. Earliest evidence of white man in America, exhibited here for benefit of Community Chest and to carry on investigation."

## PROROK NOW ON BOAT BACK TO AMERICA

PARIS—Count Byron Kuhn de Prorok and Professor Tyrrell of the Franco-American expedition which recently returned from Hoggar with jewels and a skeleton from the tomb of Tin Hinan, sailed for America on December 15 on the Leviathan.

Count de Prorok took with him the bracelets and beads of the so-called Libyan Venus and other tomb treasures, permission having been granted him to take them to America for two months of study.

The Carthaginian excavations of the noted archaeologists were brought to an untimely end by the French government, which is reported to have withdrawn permission. The work done in the Hoggar however, which brings once more into the limelight the tomb of Tin Hinan, the contents of which were published some twenty years ago, more than make up for the loss. French archaeologists are more than delighted at the Count de Prorok's activity.

## AUTHOR OF HODLER FAKES DISCOVERED

(From Our Special Correspondent.)

ZURICH—The Zürich courts have been busy over an ingenious fraud perpetrated with several of Hodler's paintings. A certain Caesar Aberegg of Zürich, who died in 1924, managed to get genuine paintings by Hodler under the pretense of selling possibilities. He had them examined by the well-known expert Loosli, who attested their genuineness in a certificate and also—upon the swindler's request—on the stretchers of the paintings. Then they were copied, the copies mounted in the original stretchers and, thus equipped, these daubings found their way into the art trade. Through the connoisseurship of one of Hodler's admirers, who saw one of these bogus pictures, displayed in Zürich, it was possible to seize several of them. A dealer in Zürich, who offered them for sale was arrested, but acquitted by the court, failing proofs.

## NEW SHAKESPEARE BUBBLE BURSTS

Hunter Charles Rogers Again Tries  
His Skill With MSS. of Shakes-  
peare and Relics of Ann Hathaway

LONDON—The magnificent claims of Mr. Hunter Charles Rogers, gardener, of Slough, near Windsor, to have discovered 150 pages of Shakespeare's autograph, to say nothing of other priceless relics, have been finally punctured by J. P. Gilson, keeper of the Department of Manuscript of the British Museum.

"Many of the signatures were obvious frauds, and Rogers admitted to me that they were," says Mr. Gilson, to whom Rogers submitted the "find" in May of last year.

Rogers succeeded, however, in getting some of his alleged historical relics into Eton College. About eighteen months ago he told the Provost he owned a mathematical exercise book which had belonged to the Duke of Wellington at Eton. He showed several "signatures" of the Duke. He said he wanted no money, but thought the book ought to be at Eton and would give it to the college if the Provost would pay £20 to charity. It was accepted on those terms and placed in the school library. Rogers also gave two candlesticks which, he said, had belonged to the Duke.

Some months later Rogers gave the provost a lock of hair which he said belonged to Lady Hamilton, mistress of Admiral Lord Nelson. The provost accepted this but paid nothing.

It also looks as though Capt. William Jaggard of Stratford-on-Avon, who bought some alleged Shakespearian relics from Rogers, has likewise been sold. One of his purchases purported to be the original manuscript of the defense of the Earl of Sussex, the favorite of Queen Elizabeth, at his trial for treason.

This is not the first time Rogers has been in the limelight for alleged historical discoveries which proved to be false. In 1922 he produced some paintings he claimed were by Hoppner and other old masters, some of which he sold for about \$6,000 and which afterward turned out to be worth but a few pounds. On another occasion he was reported to have discovered the original manuscript of Milton's Paradise Lost.

## BELLOWS EXHIBITION IN ROCHESTER

Memorial Exhibition of George Bel-  
lows' Work, Selected from New  
York Show, Is Now on Tour

A collection of twenty-five paintings from the George Wesley Bellows Exhibition which recently closed at the Metropolitan Museum of Art, New York City, have been selected by The Memorial Art Gallery, Rochester, New York, where it will be on view for the month of December. The pictures make a notable group, representative of all of the phases of Mr. Bellows' work, from his first portrait, "Cross-Eyed Boy," painted in New York in 1906, to "The Picket Fence," his last picture, painted in 1924.

Mrs. Bellows, Mrs. Charles Wetherill MacDuff Smith, Mr. Adolph Lewisohn, Mr. Peter Glick, and Mr. Robert Treat Paine, 2nd, are the lenders to the exhibition, which was selected by Miss Gertrude R. Herdle, Director of the Rochester gallery, with the personal help of Mrs. Bellows.

"The Crucifixion," "Dempsey-Firpo," "Jean, Anne and Joseph," "Emma in Purple Dress," "Mrs. T. in Wine Silk," "Crehaven," "The Circus," "Edith Cavell," "Forty-two Kids," and "The Picnic," are the outstanding features of this memorial group with a local collection of lithographs to add the greatness of Mr. Bellows' black-and-white to the significance of the event.

"A Stag at Sharkey's" owned by Dr. Philip Conboy of Rochester, is a particularly interesting proof of Mr. Bellows' rarest lithograph, being No. 2 in a series of 98, and bearing the inscription "This proof is for Alden Weir" and "This is a specially good proof, Geo. Bellows."

After the close of the exhibition in Rochester this George Bellows Memorial Exhibition will visit the following American museums under the auspices of The Memorial Art Gallery: the Albright Art Gallery of Buffalo, The Cleveland Museum of Art, the Dayton Art Institute, the Kansas City Art Institute, and the Denver Art Museum.

Negotiations are now being completed by Mrs. Bellows and the Western Association of Art Museum Directors whereby the memorial circuit will be extended to include the museums of the far west.

## The Museum Galleries (STUDIOS)

53 Shorts Gardens, London, W. C2.

### "The Cries of London"

after F. Wheatley

Engraved in Stipple. Printed in Colour.

A great discovery has been made in London of the fourteenth picture of the series exhibited by Wheatley at the Royal Academy in 1795. The picture was not engraved in the first series by Schiavonetti, Vendramini, Cardon and Gauguin probably because it was sold and the engravers could not get access to it, and it has been hidden away for years right down until the present time. The Museum Galleries are now engraving this in their present edition, also the variant plate of "Hot Spiced Gingerbread," thus making the series the most complete that has ever been published.

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## WATERLOO BRIDGE TO BE TORN DOWN

London Council Decides Against Attempted Preservation Despite Local and International Protests

LONDON.—Waterloo Bridge, the destruction of which the Chicago Chapter of the American Institute of Architects said would be "an overwhelming catastrophe," is to be torn down and replaced by a new bridge.

Following closely on the destruction of Nash's Regent Street and the departure of Eros's Statue from Piccadilly Circus, the condemnation of John Rennie's masterpiece, sometimes called "the noblest bridge in the world," marks the disappearance of pre-war London landmarks that seemed almost unchangeable.

The London County Council's decision today apparently ends a two-year fight of architects all over the world to save the famous bridge. The new structure will have no more than five arches spanning the Thames and a width for six lines of vehicular traffic.

The last stand of Waterloo Bridge's defenders for appointment by the British government of a commission to determine whether the bridge could be underpinned, was defeated by an 82 to 32 vote. Advocates of a new bridge said there are men now living who can build a bridge as beautiful, if not more so.

Waterloo Bridge was opened in 1817. In 1923 engineers decided it must be rebuilt. The next spring it was found a pier of the bridge was sinking dangerously in the Thames mud and the bridge was closed to traffic. Architects and art lovers than obtained expert opinion that for £650,000 the bridge could be underpinned and made safe indefinitely.

The council then consulted Sir Edwin Lutyens, who designed the Cenotaph. He reported that the bridge must ultimately be rebuilt. The only hope of saving Waterloo Bridge now lies in intervention by Parliament.

(From the New York Herald.)

## Russian Crown Jewels to Be Offered for Sale in America

MOSCOW.—Representatives of the Soviet Government will soon visit the United States in connection with the sale of surplus articles from the old Imperial collection of jewels. Dutch jewelry firms appear to be manifesting much interest in some of these articles, and one of their representatives is negotiating with the Soviet Government.

Appraisals just completed by foreign experts place the value of the entire collection of Crown Jewels at about \$250,000,000. These include the great Imperial crown made in the time of Catherine II., weighing five pounds and containing 4,000 carats of the rarest diamonds, valued at \$52,000,000 and the Imperial gold sceptre, containing the world-famous Orloff diamond of 189 carats, valued at \$30,000,000, which was laid as a gift by Count Orloff at the feet of Catherine II.

Another wonderful jewel is the gold and diamond emblem of the imperial realm, containing a 157-karat sapphire, valued at \$24,000,000. The two coronets worn by the Empress, each containing diamonds of 1,000 karats and valued at \$4,000,000, are among the treasures as are also two chains with diamonds for the use of the Emperor, valued at \$4,500,000; the Shah's diamond of 89 carats, \$14,500,000, and an Indian sapphire of 258 karats surrounded by diamonds, valued at \$11,000,000.

The figure of \$250,000,000 is said to represent the true intrinsic worth of the entire collection of crown jewels quite apart from any historical or sentimental value the articles may possess.

## Hewett to Lecture on Primitive Culture and Revival of Art

Dr. Edgar L. Hewett, director of the School of American Research, and one of the most prominent contemporary figures in Archaeology, will give a lecture on primitive American culture in the Master Institute of United Arts, 310 Riverside Drive, corner 103rd Street, on the evening of December 22nd. Dr. Hewett has led some of the greatest excavations of the Southwest. In addition to these activities, he is director of the San Diego Museum and the Santa Fe Museum and, in this capacity, has been the strongest influence in the new school of American Indian painting which he has encouraged and which has developed such remarkable young Indian artists as Awa-Tsireh and Fred Kabote. Dr. Hewett will speak on the "Revival of American Art" and will discuss the expression of the early civilization of America and the remarkable traces of early culture discovered in the Southwest and Mexico. Added interest is attached to the lecture in view of the recent Arizona excavations, as Dr. Hewett is one of the greatest authorities on the civilizations and migratory movements of that section. The lecture will be open free to the public.

## EXHIBITION OF GIFTS TO FOGG MUSEUM

Includes Rare Print by Durer from Engraving on Gold Originally on Emperor Maximilian's Sword

BOSTON.—The first public exhibition of recent gifts to the Print Department has just been arranged in the Fogg Museum at Harvard University and will remain for some weeks open to visitors free of charge. The prints shown date from the XVth century to the present day and include work of German, Netherlandish, Italian, Spanish, French, and American masters.

One of the most valuable prints in the collection is a remarkably fine impression of the rare Small Crucifixion by Dürer, the gift of Miss Ellen Bullard of Boston. Of additional interest is the fact that the Fogg Museum impression has a large margin, which is most unusual in Dürer's work.

This engraving is given special mention by Koehler in his catalogue of the Grolier Club's exhibition in 1897 of engravings, dry-points, and etchings by Albert Dürer. He said of it: "The Little Round Crucifixion is the smallest and one of the most celebrated of Dürer's acknowledged engravings. It was engraved on gold and originally ornamented the hilt of a sword belonging to the Emperor Maximilian I. . . . The print also enjoys the distinction of being far and away the dearest for its size."

Among the Americans represented in the exhibition are George Bellows, Pamela Bianco, Benson, and Arthur B. Davies. From the French school is shown work of Fragonard, Meryon, Berthe Morison, Renoir, Legros, a fine lithograph by Ingres and one by Daumier, and portraits by Nanteuil. There is a characteristic etching by Goya, the Spaniard, and among the Italians a fine Canaletto.

BURLINGTON MAGAZINE MONOGRAPH



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## SYMBOLIC PAINTER EXPLAINS IN VERSE

Victor de Koubinyi's Exhibition at National Museum in Washington Celebrates Marriage of Two Arts

WASHINGTON, D. C.—The Washington Intelligentsia has recently been astonished by an exhibition of paintings "symbolizing" the cardinal virtues and vices, the work of Victor de Koubinyi. The paintings are of the variety known as abstract but all taint of modernism is avoided by the use of such titles as "God," "Devotion," "Faith," "Hope," "Truth," "The Soul," etc. By way of elucidation, the artist appended to each a poem, as:

### SPEED

With grim determination.  
Misled by idle hope.  
Speed rushes on ahead in all directions.  
Making a sorry mess of peaceful life:  
Pursuing madly goals it does not see.

### AMBITION

Up higher and higher to the top of all ambition soars.  
Essentially though fine and noble.  
It's bound to fail  
If uncontrolled by sense and equanimity.

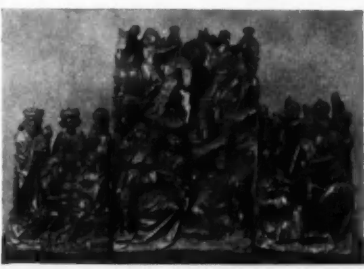
### LOVE

The burning flame of ages,  
All consuming, heeding naught,  
Love, life's eternal mystery,  
Will make or break, so handle it with care.

Discussing his exhibition in the Washington Post, Ada Rainey writes: "Victor Koubinyi, an artist of unmistakable creative powers, never thought of painting until last summer. He then knew nothing of paintings except to like them. He is an author of several books along historical lines. As a relief from a mood of depression he began to express in a casual way his thoughts with a pencil and paper in the form of abstract lines. The only thing that lifted the darkness of his mood was a desire to express his idea of the Infinite, which was, to him, Light and Goodness. Later an urge within impelled him to enter an art shop in New York and buy some paints. When he came back to Washington he began to paint the unpaintable. His desire was to paint God. This bold attempt to do what artists have not dared to attempt, or in daring have dismally failed, was essayed by the novice in art."

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## \$1,500 Verdict On Mexican Painting

WHITE PLAINS, N. Y.—Supreme Court Justice George H. Taylor, Jr., entered a verdict for \$1,500 with \$317.75 interest in favor of Miss Sallie V. Kilroy against the New Brunswick Fire Insurance Company of New Brunswick, N. J., for the value of an old painting, entitled "Ecce Homo," representing the head of Christ. The painting was burned when Miss Kilroy's country house at Bedford Hills was destroyed by fire in September, 1922.

The insurance company fought the suit hard, claiming that the painting, which had been insured for \$10,000, divided among three different companies, was not valuable. Miss Kilroy said the painting was by the Mexican artist, Nicholas Enriquez, who lived in 1730. The insurance company contended there was no such artist.

## Leverhulme's House Sold for £500,000 to Lord Inverforth

LONDON.—The Hill, famous Hampstead country place on which Lord Leverhulme lavished £500,000, has been sold to Lord Inverforth. Originally a small house to which the soap manufacturer made many costly additions and decorations, the Hill was noted for its art collection, which, with other contents, has been shipped to New York for sale. Lord Inverforth is director of Lloyd's bank and heads a syndicate competing with the Turkish Petroleum Company for Mosul oil concessions.

## Viscount Leverhulme Sails

Viscount Leverhulme sailed last week on the White Star liner Homeric. He arrived here on Nov. 24 and said that he had been attending to the business of his firm. His visit had nothing to do with the sale of the art collection of the late Viscount Leverhulme, he said. The entire collection, he added, had arrived safely, and the damage sustained in transit was trivial.

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Above: Column Krater Gigan-tomachy

Right: Athenian Louthrophorus: "The Lying In State"



## TWELVE TAPESTRIES GIVEN PETIT PALAIS

PARIS—Twelve valuable tapestries have been added recently to the collection in the Petit Palais, in the Champs Elysees, the gift of an American, Augustus Coe Gurnee, of Morgan, Harjes & Co.

The gem of the collection is a panel illustrating the story of Dido and Aeneas, dating from early in the reign of Louis XIV, before that monarch, through his minister, Colbert, had taken over the famous Gobelin tapestry works.

Six of the Gurnee collection, now hanging in the entry hall of the Petit Palais, represent Europe, Africa, Asia Minor, Australia, China and America. This is an unusual set, woven almost entirely in silk and signed by Baertmans, coming from the long-established shops of Brussels-Brabant.

Three remarkable tapestries, among the best of the Flemish school, are part of a series illustrating the legend of Perseus and Andromeda.

Mr. Gurnee also presented the Petit Palais museum with two large Chinese cloisonne vases. The museum is owned by the city of Paris.

## ROMAN MOSAIC FOUND NEAR MONFALCONE

ROME—Near Monfalcone, at the bottom of the Strada Romana, a most important discovery has just been made on the property of a railroad employe. On the removal of a heap of rubbish there was found, at a metre and a half below street level, a magnificent mosaic pavement dating back to the most remote Roman epoch.

The workmanship is of the finest, the pattern in white, gray and black circles, and while at the sides it is in perfect preservation, in the centre is a large defaced spot, probably the result of the explosion of some projectiles during the war.

The great Roman city of Aquileia once stood here in all its beauty and grandeur, and many remains of it have come to light since the war, in this part of the country where there was some of the fiercest fighting. This pavement, however, is one of the finest examples yet discovered, and now it is hoped to find out to what sort of building it belonged. It evidently extends for a considerable distance underground.

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## BOSTON ACQUIRES ANOTHER SARGENT

BOSTON—Another oil painting by John Singer Sargent has been acquired by the Museum of Fine Arts from Edward Jackson Holmes. It is hanging in the Sargent Memorial Exhibition.

A study which Sargent intended to use in painting a large canvas to cover a wall in the Boston Public Library, it is truly a Raphaellesque conception of a subject taken from the life of Christ. For years he had worked on the idea, even going to Palestine to study, as he cherished the thought that this painting would be his masterpiece. For some reason he delayed and the conception was never brought to fruition.

## Gabriel Wells Buys Only Balzac MSS. Not Possessed by Chantilly

PARIS.—Gabriel Wells has bought the original manuscript of "Eugenie Grandet," by Honore de Balzac, it was learned in Paris literary circles. This is the only Balzac manuscript not possessed by the Chantilly museum. Mr. Wells has frequently subscribed to many literary institutions and libraries in France and is well known here. He is expected to take the valuable Balzac manuscript to New York and it has been suggested that he should have a complete set of photographs of the book make for Chantilly.

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## ENGLISH ARCHITECTS SHOW IN BALTIMORE

Architectural Show at Museum of Art Includes Entries from Foreign and American Designers

BALTIMORE—English architecture is now on view at the Baltimore Museum of Art, where there are a number of entries by British architects.

These include photographs of houses in Holford, Somerset, England; King's College for Women at Kensington; the Memorial Gateway of Clifton College, by Adams, Holden and Pearson; the National Deposit Friendly Society, Queen's Square, by W. H. Ansell; details of St. Catherine's Church, East Acton, and the Regent Theater, Brighton, by Robert Atkinson.

There is a picture of the New House at Aielie Gardens and a House in Somerset, by Henry M. Fletcher, together with Glamorgan County Hall and Premises in Duke Street, London, by E. Vincent Harris and Thomas Moodie; details of a House in Hampstead, by B. H. James; a House in Surrey, by Godfrey Pinkerton, and Fairshot Court, near St. Albans, by A. F. Royds.

Lewis Mumford, of New York, author of "Sticks and Stones" and an authority upon architecture, has been among those who have visited the exhibition. He wrote the introduction for the catalogue for the designs and pictures shown.

In it he says in relation to recent development in architectural designs: "Our architectural exhibitions have shown, I think, a pretty steady improvement these last ten years. We have moved toward simplicity and sincerity, and every community now has buildings that cry for nothing else than others equally good to keep them company. The merit of a great display of photographs, models and designs is that it enables us to make comparisons, sometimes necessarily odious ones, and to decide which tendencies in design bring us nearer to the city as a whole in which we should like to live."

The architectural exhibition will continue through December and is attracting numerous visitors both from Baltimore and other cities.

## 6,147 Visitors to New Art Gallery

Attendance figures to date show that 6,147 people visited the Davenport, Iowa, Municipal Art gallery in the month that elapsed from its opening, October 11 to November 11.

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A FRENCH COMMODE OF 1785 SIGNED BY ADAM WEISWEILER  
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## \$500,000 Art Collection Given to Texas University

AUSTIN, Texas—Gift of a fine arts collection, valued at more than \$500,000, and \$150,000 in cash to be used in constructing a building to house the collection has been made to the University of Texas by Mrs. Miriam Litcher Stark of Orange, mother of Litcher Stark, chairman of the university board of regents.

## Houston to Have Art Exhibit From Grand Central Galleries

The largest exhibition ever sent out by the Grand Central Galleries will go to Houston, Tex., to open a new wing of the museum on Jan. 9. The exhibition comprises 200 paintings and 75 bronzes. It has been arranged by the Chamber of Commerce and other business organizations.

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## AUCTION RETURNS OF THE WEEK

## BYRON AND DICKENS

Anderson Galleries—First editions of Byron, original manuscripts of Charles Dickens and original drawings for his works were sold at auction on the afternoon and evening of December 8th. The total realized was \$52,563. The more important items were:

- 1—Byron. Hours of Idleness. Presentation copy of first edition; C. W. Place ..... \$270  
 5—Byron. English Bards and Scotch Reviewers. Autograph presentation copy from Lord Byron. Second edition; Order ..... \$270  
 11—Byron. Child Harold's Pilgrimage. First edition of all the volumes with original Mss. of "On Parting"; Gabriel Wells ..... \$430  
 55—Byron. Works of Lord Byron. With his Letters and Journals, and his Life, by Thomas Moore. Extra-illustrated with autograph letters. London, 1832-3; Mrs. J. P. Kendall ..... \$260  
 119—Lady Caroline Lamb. Collection of 41 letters, containing references to Lord Byron; G. A. Van Nosedall ..... \$260  
 136—Mary W. Shelley. Frankenstein, or the Modern Prometheus. First Edition with 3pp. A. Ls. of Mary Shelley; James F. Drake, Inc. .... \$260  
 175—Shakespeare. Second Quarto of Merchant of Venice. Printed by J. Roberts, 1600; Gabriel Wells ..... \$400  
 176—Shakespeare. First part of the true and honorable history, of the Life of Sir John Oldcastle. Second edition. London, 1600; G. M. Ingersoll ..... \$880  
 177—Shakespeare. Second Quarto. Midsummer Night's Dream. Printed by James Roberts, 1600; Gabriel Wells ..... \$400  
 178—Shakespeare. Second Quarto. Lear. Printed for Nathaniel Butter, 1608; Gabriel Wells ..... \$550  
 179—Shakespeare. Devonshire-Kemble copy of the Second Quarto of The Merry Wives of Windsor. Printed for Arthur Johnson, 1619; Gabriel Wells ..... \$500  
 183—Shakespeare. First edition of parts II-III of King Henry the VIII. Printed at London for T. P.; J. E. Hannigan ..... \$800  
 196—Dickens. Oliver Twist. Author's presentation copy of second issue of first edition; Brentano's ..... \$975  
 210—Dickens. A Curious Dance Round a Curious Tree. First Edition with 10 pp. of Dickens' autograph mss. bound in. London, 1860; The Rosenbach Company ..... \$1,750  
 226—Dickens and Collins. Original mss. of "The Perils of Certain English Prisoners and their Treasures in Women, Children, Silver and Jewels." Part in Dickens' hand; part in Wilkie Collins'; The Rosenbach Company ..... \$3,900  
 263—Dickens. Original drawing by Robert Seymour for Pickwick Papers; The Rosenbach Company ..... \$810  
 264—Dickens. Original drawing by Hablot K. Browne for Pickwick Papers; W. H. Wood ..... \$1,125  
 266—Dickens. Original wash drawing by Hablot K. Browne for Pickwick Papers, with criticism in Dickens' autograph; Edward L. Dean ..... \$2,500  
 271—Dickens. Original wash drawing by Hablot K. Browne for Pickwick Papers, with marginal note in Dickens' autograph; Edward L. Dean ..... \$2,250  
 274—Dickens. Original wash drawing by Hablot K. Browne for Pickwick Papers. Marginal note in Dickens' autograph; Edward L. Dean ..... \$975  
 275—Dickens. Original wash drawing by Hablot K. Browne for Pickwick Papers. Frontispiece; The Rosenbach Company ..... \$950  
 277—Dickens. Original pencil and watercolor drawing by John Leech for A Christmas Carol; Edward L. Dean ..... \$975  
 284—Oliver Goldsmith. The Traveller, or a Prospect of Society. First Edition, one of two known copies. London, 1764. The Rosenbach Company ..... \$1,000  
 308—Aubrey Beardsley. Caricature of Whistler; The Rosenbach Company ..... \$800

## FAUL SPORTING PRINTS

Anderson Galleries—A collection of English color prints of the XVIIIth and XIXth centuries and a selection of English sporting prints from the collection of the late W. D. Faul were sold at auction on the evening of December 11th, at the Anderson Galleries. The total of the sale was \$39,465. The more important items were:

- 42—Mezzotint portrait of General Washington by Valentine Green after the painting by Trumbull. Published Jan. 13, 1781; E. T. Sterling ..... \$625

- 71—"British Plenty; and Scarcity in India." Engravings printed in color from plates by Charles Knight after paintings by H. Singleton; Philip Suval ..... \$525  
 72—"Lady Hamilton as a Bacante." Stipple engraving by Charles Knight after painting by Romney. London, 1797; E. T. Sterling ..... \$2,700  
 78—"The Action Off Lissa, March 13, 1811." A pair of aquatints in color by H. Merke after H. Webster; E. T. Sterling ..... \$610  
 79 & 80—"Morning, or the Higlens Preparing for Market." "Evening, or the Post Boy's Return." Both by D. Orme after Morland. London, 1796; E. T. Sterling ..... \$3,300  
 81—"Woodcock and Pheasant Shooting." By D. Orme after Morland. London, 1790; E. T. Sterling ..... \$800  
 84—"The Warrener." By William Ward after Morland. London, 1806; E. T. Sterling ..... \$625  
 86—"Summer." "Winter." a pair of mezzotints in color by William Barnard after Morland; E. T. Sterling ..... \$625  
 87—"Setters." Mezzotint in colors by William Ward after Morland; E. T. Sterling ..... \$550  
 119—"Lady Catherine Pelham Clinton." Mezzotint by John Raphael Smith after Sir Joshua Reynolds. London, 1782; E. F. Collins, Agent ..... \$585  
 144—"Lady Heathcote." Mezzotint in colors by James Ward after J. Hoppner. London, 1804; E. T. Sterling ..... \$1,350  
 146—"Outside of a Country Alehouse." Mezzotint in colors by William Ward after James Ward. London, 1797; E. T. Sterling ..... \$1,300

## FURNITURE, PORCELAIN, ETC.

Anderson Galleries—English furniture, porcelains, silver and Sheffield Plate, chiefly English of the XVIIIth century, sold by order of Philip Suval of New York, after noons of Dec. 10 and 11. Total of sale, \$33,668.00. Some of the more important items are as follows:

- 35—Worcester dessert service by Flight, Barr & Barr, about 1815; Mr. G. T. Sackett ..... \$500  
 130—Set of six Sheraton mahogany chairs, about 1795; Mr. E. F. Collins, agent ..... \$310  
 137—Chippendale upholstered mahogany arm chair; Mrs. L. G. Bissell ..... \$330  
 146—Set of fourteen Spanish XVIIIth century carved chairs; Mr. F. H. Shaw ..... \$1,000  
 147—Spanish XVIIIth century carved five-chair back settee; Mr. F. H. Shaw ..... \$350  
 159—Pair of silver mounted miniature cannons, French or Dutch, XVIIIth century; Mr. E. F. Collins, Agent ..... \$560  
 163—Charles II carved walnut armchair, XVIIIth century; Mr. J. H. Lange ..... \$270  
 164—Queen Anne walnut knee-hole writing desk, about 1710; Mr. J. H. McFadden ..... \$190  
 167—Chippendale mahogany bookcase-desk, from the collection of the Earl of Cavan; Mrs. E. A. Simpson ..... \$500  
 168—English XVIIIth century bracket clock; Miss H. Counihan, agent ..... \$250  
 224—George IV silver cake basket by Paul Storr, date 1823; Mr. S. K. Osborne ..... \$410  
 226—Queen Anne silver chocolate pot, by Andrew Raven, 1708; order ..... \$760  
 227—Queen Anne silver tankard by John East, 1708; Mr. S. K. Osborne ..... \$375  
 228—Set of four George II silver candlesticks, early XVIIIth century; Mr. R. C. Hird ..... \$550  
 245—Spode porcelain dinner service, about 1800; Miss H. Counihan, agent ..... \$770



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- 327—Walnut burgomaster's chair, about 1700, from the collection of the Hon. E. Wood, Temple Newsam, Leeds; Mr. E. F. Collins, agent ..... \$550  
 328—Pair of Sheraton secretary china cabinets with cylinder fronts, about 1790; order ..... \$1,400  
 330—William and Mary walnut marquetry cabinet-bureau, about 1690; order ..... \$1,000  
 331—Pair of needlework and carved mahogany "lion mask" chairs, about 1740; Mr. E. F. Collins, agent ..... \$1,800  
 336—Pair of Adam mahogany pedestals and urns, XVIIIth century; Mr. S. K. Osborne ..... \$2,500

## AMERICAN AND BARBIZON PAINTINGS

Anderson Galleries—Contemporary American and Barbizon paintings with some old masters from the collection of Mrs. Isaac Guggenheim, and the estates of the late Samuel Eddy Barrett of Chicago, Sir Roderick Cameron of Clifton Burley, Staten Island. Isabel de P. Kelley of New York, Dr. Dudley Tenney of New York and the Hon. R. C. Winthrop of Boston; evening of Dec. 9. The total realized was \$19,302.50. The more important items were:

- 42—"Landscape with Cattle" by Emil Van Marcke; Mr. J. J. Norwood ..... \$1,950  
 54—"A Gathering of Gypsies" by Diaz; Mr. George Thomas ..... \$700  
 60—"Beauty and the Beast" by F. S. Church; Mr. George H. Ainslie ..... \$280  
 63—"Early October" by J. Francis Murphy; Mr. J. J. Norwood ..... \$5,000  
 64—"The Imperial Lancers" by Frederick Remington; Henry Schultheis & Co. .... \$750  
 65—"Harbor Scene" by John H. Twachtman; Mr. Chester Dale ..... \$430  
 66—"Sunset Landscape" by J. Francis Murphy; E. F. Collins, agent ..... \$1,200  
 72—"The Cardinal's Reception" by Pablo Salinas; Henry Schultheis & Co. .... \$525  
 73—"Portrait of a Lady as a Shepherdess" School of Sir Peter Lely; Kelly Art Gallery ..... \$260  
 74—"The Drinking Pool" by Charles Emile Jacques; Metropolitan Galleries ..... \$1,700  
 75—"Portrait of a Lady" by Michael Mierevelt; Mr. W. J. Farr ..... \$225  
 78—"Farm Scene with Cattle" by Friedrich Voltz; Henry Schultheis & Co. .... \$280

VORON AND DANA COLLECTIONS  
 Anderson Galleries—The collections of antique Chinese porcelains of Mr. Isaac Voron and ivory carvings of Dr. Charles L. Dana were sold at auction on the afternoon of December 12th at the Anderson Galleries. The total realized was \$26,495. The more important items were:

- 144—Monochrome vase, K'ang Hsi period. 9 1/2 inches high; E. T. Sterling ..... \$590  
 150—Pair of porcelain vases, Ch'ien Lung period. From Morgan collection. 3 1/2 inches high; E. T. Sterling ..... \$550  
 152—Porcelain vase, Yung Chen period. From the Morgan collection. 18 inches high; Edward Baxter ..... \$800  
 154—Imperial sang-de-bœuf vase. 17 1/4 inches high; Edward Baxter ..... \$550  
 157—Porcelain vase, K'ang Hsi period. 15 1/2 inches high; Edward Baxter ..... \$925  
 158—Porcelain vase, K'ang Hsi period. 17 inches high; Edward Baxter ..... \$900  
 160—Porcelain vase, K'ang Hsi period. 19 1/2 inches high; H. W. Chadbourne ..... \$675

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- 161—Porcelain vase, K'ang Hsi period. 19 1/2 inches high; Edward Baxter ..... \$825  
 162—Large Imperial vase, Ch'ien Lung period. 30 inches high; Edward Baxter ..... \$900  
 163—Pair of Imperial temple jars and covers, K'ang Hsi period. 13 1/2 inches high; Order ..... \$2,000  
 164—Three porcelain objects, K'ang Hsi period. From the Morgan collection; Edward Baxter ..... \$510

## WILLIAM TREVOR COLLECTION

Anderson Galleries—Paintings assembled by the late William Trevor, most of them American artists, were sold at auction at the Anderson Galleries on the evening of December 10th. The total realized was \$15,924.50. The more important items were:

- 50—"Rocky Coast" by Child Hassam, N. A.; C. W. Fletcher ..... \$500  
 59—"Landscape," by J. Francis Murphy, N. A.; Order ..... \$2750  
 71—"Landscape," by George Inness, N. A.; George H. Ainslie ..... \$300  
 74—"Landscape," by George Inness, N. A.; George H. Ainslie ..... \$320  
 76—"Still Life, Fish," by William M. Chase, N. A.; C. W. Fletcher ..... \$610  
 78—"A French Harbor," by Henry Golden Dearth, N. A.; G. Frank Muller, Agent ..... \$475  
 80—"Morning," by J. Francis Murphy, N. A.; Order ..... \$3600  
 84—"The Day Is Done," by Walter Griffin, N. A.; F. H. M. Rehn ..... \$265  
 90—"On the Dunes," by Chauncey F. Ryder, N. A.; Ferargil, Inc. .... \$260  
 92—"Still Life," by Emil Carlsen, N. A.; Ferargil, Inc. .... \$625

## RAIMUNDO RUIZ COLLECTION

American Art Galleries—The Spanish antiquities assembled by Sr. D. Raimundo Ruiz of Madrid, disposed of at the American Art Association on the afternoons of Dec. 9, 10, 11 and 12, brought many prominent persons to the sale among whom were the Countess of Limmerick and the Duchess de Richelieu. The collection, including Talavera pottery, tiles, rugs, textiles, furniture chiefly of the XVIIIth century, carved stone, forged iron, paintings, etc., brought a total of \$128,691. Items bringing \$400 or over are as follows:

- 177—Walnut and wrought iron vargueno on carved oak stand; XVIIIth and XVIIth century; Mrs. E. D. Wise ..... \$800  
 179—Carved walnut and parcel-gilded vargueno, late XVIIIth century; Miss E. D. Wise ..... \$450  
 199—Carved pino wood doorway, late XVIIIth century; Mrs. E. D. Wise ..... \$400  
 239—Six Spanish tin hanging lanterns, XVIIIth century; A. Arnold ..... \$450  
 247—Eighty-two carved pino wood ceiling brackets, XVIIIth century; A. Arnold ..... \$410  
 263—Gros point floral hanging, early XVIIIth century; Mrs. E. D. Wise ..... \$1,450

- 264—Renaissance silk embroidered hanging, early XVIIIth century; Mrs. E. D. Wise ..... \$1,550  
 373—Antwerp armorial tapestry, XVIIIth century; A. Arnold ..... \$1,000  
 401—Two wrought iron gates with sculptured marble columns, XVIIIth century; Mrs. E. D. Wise ..... \$480  
 461—Gold-woven Brussels tapestry panel, early XVIIIth century; Mrs. K. B. Van Riper ..... \$600  
 464—Drap d'or crimson silk cope; P. A. Conniver ..... \$550  
 470—Crimson velvet altar frontal with silk and gold applique; Saidlitz and Van Baarn ..... \$450  
 477—Flemish tapestry, XVIIIth century; A. Arnold ..... \$1,900  
 579—Carved and gilded walnut vargueno on stand, late XVIIIth century; Mrs. E. D. Wise ..... \$1,650  
 588—Three wrought iron balconies, Seville, XVIIIth century; A. Arnold ..... \$825  
 591—Carved walnut and oak refectory table, northern Spain, circa 1600; Mrs. E. D. Wise ..... \$400  
 593—Eight sculptured limestone armorial columns, early XVIIIth century; A. Arnold ..... \$1,520  
 594—Set of carved and painted wood ceiling supports and beams, Valencia, XIVth century, Robert Garrison ..... \$575  
 595—Three wrought iron balconies, Seville, XVIIIth century; W. K. Fain ..... \$480  
 598—Gothic wrought iron and marble well head, XVth century; J. E. Carpenter ..... \$1,000  
 650—Thirty-eight carved pino wood ceiling supports, Baeza, XVth century; A. Arnold ..... \$1,140  
 651—Seventy-five carved pino wood ceiling crackles, early XVth century; Richard Gaynor ..... \$2,062  
 666—Pair important embroidered crimson velvet ecclesiastical hangings, XVIIIth century; A. Arnold ..... \$2,700  
 718—Set of fifty-eight panels of Manises lustre tiles forming a wainscot, early XVth century; Mrs. E. D. Wise ..... \$2,320  
 730—Walnut and wrought iron vargueno on parcel-gilded chest base; Mrs. E. D. Wise ..... \$2,900  
 732—Three Gothic carved and polychromed figures, XIII-XIVth century; M. Nadelman ..... \$1,850  
 741—"St. Lawrence Preaching to the Doctors," Spanish School, XVth century; Samuel Kenyon ..... \$2,600  
 742—"St. Lawrence and the Widow Cyriaca," Spanish school under Flemish influence, XVth century; Samuel Kenyon ..... \$1,600  
 743—Series of twelve Gothic mural paintings transferred to canvas, XIIIth-XIVth century; J. E. Carpenter ..... \$1,000  
 755—Two Hispano-Arab sculptured

(Continued on page 10)

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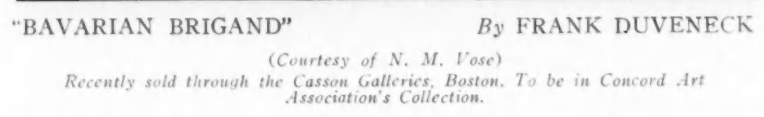


## Vol. XXIV—Dec. 19, 1925—No. 11

Our National Gallery of Art is unique among all similar institutions in having no corporeal existence. It has lived only in the nebulous state conferred by an Act of Congress of 1846 which established the Smithsonian Institution (the

The modern art critic who has had the temerity and the misfortune to undertake the task of "covering" for some great journal all the art exhibitions in London, requires and deserves from the dealer one thing and one thing only—to be let alone. Setting out on a Monday morning with a dozen Pressview invitations in one's pocket, each representing a more or less difficult problem of criticism, and with the prospect before one of writing a series of criticisms in time for next morning's paper, is often a heart-breaking business. Imagine such a field-day. The art critic knows that even for so experienced a person as himself, quiet and prolonged contemplation of a collection of pictures is necessary if a complete understanding of it is to be achieved; but he also knows that his stay in most of the galleries he has to visit must be restricted to a matter of minutes, and that these minutes must be devoted entirely to the pictures. But the dealer often does not know these things. The moment the critic arrives in exhibition No. 1 on his list, the dealer, instead of confining his remarks to useful information, which is always welcome, darts forward and conveys him round the walls, incessantly chattering about his wares. He tells the critic the same sort of tales, often excellently entertaining in themselves about the artist's abnormal goodness, sincerity and impecuniosity, as the critic has heard hundreds of times before. He

[We admit to no pride in the clipping in question but are sincerely proud of the letter which it has elicited.—Ed.]



Each winter the English Wood-Engraving Society holds an exhibition of its members' work at the St. George's Gallery, Hanover Square, and on each occasion the standard rises to a higher level. Greater boldness in design, a greater mastery of the possibilities as well as the limitations of the medium manifest themselves; the experiments and abstractions of earlier efforts resolve themselves into something that is a definite contribution to the art of the day. Gordon Craig who has always done excellent work in this connection sends but four prints to the show but these are especially interesting since each is instinct with that flair for original vision which so distinguishes him. In a new rendering of *The Ghost of Hamlet's Father*, he is able to give rein to that instinct for the dramatic which has always distinguished his designs for stage effects. Ethelbert White understands as well as any how to mass his blacks and whites and shows a great sense of the decorative in his treatment of tree forms, sufficiently stylized to fit the medium, yet by no means so mannered as to become a convention. Claughton Pellew perhaps evinces as much diversity as any in his technique and uses his different methods of gaining effects to good purpose.

\* \* \* \* \*

It is refreshing at times to leave the modern movement for the less challenging contemplation of late XVIIIth century art with its emphasis of the graceful and the elegant side of things, and cheerful acceptance of perfection of finish and grace of composition as the most important goal at which to aim. The exhibition of water colors and engravings by Adam Buck at the Leicester Galleries is one to which the adjective, charming, may most appropriately be ascribed. It is of its period and, undisturbed by abstract theories as to the function of painting, delights by its purity of line and almost classic grace. A gentle humor pervades it, it seems to accord well with the furnishings of the Empire mode; it disturbs not at all but is ever pleasingly decorative and refined. In some cases the exhibition affords opportunity of comparing the original drawings with the prints and one realizes forcibly the excellence of technique on the part of the engraver that has been able to render the artist's work with so little alteration. Buck was not perhaps great as were the XVIIIth century portraitists, but everything that he produced breathes of a delightful per-

(Continued on page 41)

(Continued on page 11)



# REVIEWS OF CURRENT EXHIBITIONS

## F. BLUMBERG POP HART

New Art Circle to Dec. 23

THE FIRST IMPRESSION of Miss Blumberg's exhibition, of a forceful personality striving for the maximum of effect, soon gives way, curiously enough, to its exact antithesis. The solid areas of color, boldly outlined, dissolve. The sense of striving passes, and one becomes conscious that, whatever the will and intention of the painter, her nature is rather lyrical than dramatic. She stands up boldly enough and announces herself. "Here," she seems to say, "I will show you the life of the Jewish people. Thus they live, thus they dream, thus they agonize." The sound of her voice is a forewarning of accusation. But when she comes to the telling, though her manner remains hard, the tale that she tells is not an accusing tale. Despite herself, the picture that she paints is full of tenderness.

Looking at the formidable manner which she adopts, one is amazed that her essential quality is not buried beneath it. That it survives is perhaps due to the simple and direct manner with which she sets down her observations. It would be wrong to say that she simplifies. She sees simply. A given scene is made up of so many parts, which she sets down without any apparent attempt to iron out disparities. Mostly her subject is wonder. Wondering humanity. The prophet seeing visions and understanding nothing of their import. The workman dog tired after a day of labor. The boy leaving home. The bridal couple going out into the unknown. Strangely enough, there is no unhappiness in the wonder, but basically, contentment, as though it were certain that the world is well ordered.

WE ARE GLAD that Mr. Neumann has given Pop Hart a reasonably large exhibition of his lithographs and aquatints, but even so we are not satisfied. It has always seemed that Hart is one of the most ill-handled artists in America. For years we have seen a few prints here, a few drawings there, but never anything that approached a representative exhibition. One has come to accept Hart as an eccentric nomadic person who makes a plate when he feels like it. The legend may be true, but Pop Hart has been at the game so long that, be he lazy as the devil, he must have an *oeuvre* by this time. In the present show there is a stunning aquatint of a Tahiti Dance that is dated 1903. It is really time that someone collected all his plates and showed them. We recommend the job to Mr. Neumann.

Meanwhile, in the present show there are at least ten plates which it would be hard to beat in America. We would mention especially the "Mexican Tavern Dance," of which two versions are shown, "The Witching Waves," the "Prima Donna" and the "Commuter."

## ANNE ESTELLE RICE Holley House Galleries

A NEW GALLERY opening last Thursday is the Holley House Gallery at 38 West 51st St. Paintings by Anne Estelle Rice form the inaugural exhibition. Miss Rice was one of the first American women artists to paint in the "modernist" manner. She is showing figure subjects, landscapes, still life and flower arrangements. The latter are especially fine in design and color.

Decorative screens and painted shawls by Bertha Holley are also a part of the opening exhibition which is to last until the middle of January.



"PEONIES AT THE WINDOW,"

By CARLE J. BLENNER

One of the flower paintings now on exhibition at the Rehn Galleries.

## MAX JACOB Brummer Galleries

MAX JACOB is a man to whom strict justice is so manifestly unfair that one is only too apt to run to the opposite extreme and overpraise. In the first place, he is more than a painter, he is a legend. A boulevardier of the lineage of Toulouse-Lautrec turned monk in his fifties cannot but gather around his head an aura of romance. The spectacle of an ex-roué painting monks in spiritual conversation within cloistered walls is altogether too piquant to permit a dispassionate attitude on the part of the onlooker. In the second, the drawings that one sees are usually so slight as to disarm criticism. Max Jacob has the air of presiding over his own shows with a charming and slightly embarrassed smile, as who should say, "But you really like these little things? How kind of you to say so." The combination of an utter lack of pretention with the glamor of legend proves irresistible.

Frankly, one does like Jacob. Best of all perhaps in his boulevard days. Something of the spirit of Toulouse-Lautrec is preserved in his drawings, though his is an infinitely kinder spirit. He lacks, too, Lautrec's amazing vitality and robustness. Lautrec made out of his *femmes du monde* and his *femmes du demi-monde* an Olympus of tawdry goddesses. Jacob, watching the same procession of magnificent if slightly tawdry women, sits back in his chair and murmurs "Que c'est gentil, la vie. Que c'est gentil, les femmes. Tant de femmes. Domage qu'elles ne sont pas toutes jolies. Mais c'est des femmes quand même." And he draws them, pretty or grotesque, as they move past his chair, with the same pleasure and the same disinterest. "C'est des femmes. Voilà tout."

## XVIIIth CENTURY COLOR PRINTS Knödler Galleries

BESIDES, the technical excellence displayed in the color prints of the XVIIIth century in France and the XVIIIth and early XIXth century in England, the particular virtue which endears them to a later age is their complete harmony with the interests and ideas of the society that produced them. This harmony between art and the life of its own day always makes for a sincerity which is a fair assurance of immortality. The superficial grace of French manners of the period of the later Capets, the complete negation of all that was austere and the triumph of feminine charm find an entirely adequate expression in the work of such painter-engravers as Debucourt. The vitality of his compositions may be observed especially well in "Le Menuet de la Mariée," for this comparatively small print, crowded with people, presents an effect of unstrained animation and merriment.

Debucourt engraved after his own designs, but Janinet is famous for his renderings of the works of the Swiss Lavreince. His boudoir subjects could only have been kept within the province of taste by a Frenchman. An Englishman would have been offensively vulgar. The sentimentality of the Briton kept within modest bounds in J. R. Smith's engravings after Morland's "Rustic Employment" and "Rural Amusement," which show the fine English lady offensively and gracefully occupied.

Ward's mezzotints after Morland's "Smugglers" and "Fishermen" are technically of great beauty. Stipple engravings of Reynolds' portraits by J. R. Smith and Bartolozzi are, it is hardly necessary to indicate, of engaging charm. The sporting prints which inevitably take an important place in English art are represented in two engravings of the Brighton Hurdle Race of 1833 by Hunt after Earp. There is also an extensive series of coaching subjects engraved by Rosenberg and Reeve, and "The Earl of Derby's Stag Hounds," by Woodman after Barenger.

In an adjoining room are English paintings of sporting subjects, the work of Landseer, Sartorius and others. Quite in harmony with them is a portrait of the fine "English gentlemen" type, who is both sensitive and hearty. It is by Daniel Gardner of Sir John Taylor and is one of those interesting full length treatments on a less than life size scale. The exhibition is to last through Jan. 9.

## PEGGY BACON LUCY WALLACE

Montross Gallery to Dec. 26

WE ARE OFTEN INCLINED to think of art as something which must be rather heavy and imposing; solemnity is sometimes supposed to be needful to serious work. Peggy Bacon proves that art need be neither monumental nor solemn to be art. She is possessed of a subtle humor and a sharp, but never malicious, gift of satire. There is a sly laugh hidden in each line and those of her drawings and etchings which are concerned with persons or groups of them tell their stories so well and so amusingly that the purely esthetic value of her work may, at first, be overlooked. Although each example is based on a foundation of design so just that its rightness is immediately felt, it will not permit the spectator to be heavy in its appreciation.

With one or two exceptions the etchings and drawings now on view are shown for the first time. The etchings have much in common with other work of hers which is already widely known, but in one of them, at least, she has gone beyond her previous showing. "Country Dressmaking" was one of the twenty-five prints selected by Ralph Pearson as the finest exam-

ples of modern American etching. A study of it justifies the choice.

The drawings show an extraordinary mastery of the medium. Her pencil is so completely under control that each delicate, clean line is perfectly expressive of her thought. The whole exhibition is one of the most enjoyable we have seen.

THE OTHER PART of the current show at the Montross Gallery suffers by contrast. The lack of color in the etchings and drawings was not nearly as strongly felt as the unfortunate color in some of Lucy Wallace's watercolors. Some of them are quite charming and a scant few are more than that. Most of the watercolors are of European landscapes, Brittany, Paris and Italy with a few of American scenes. They show competence in an extremely difficult medium. The batiks which form part of her exhibition prove Miss Wallace to be a skilled craftsman.

## FLORENCE W. GOTTHOLD Ferargil Galleries to Dec. 30

"FLORENCE W. GOTTHOLD's canvases are remarkable for pictorial charm and courageous handling.

"There is to be seen nothing but the

(Continued on page 10)

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PARIS



## NEW YORK EXHIBITIONS

(Continued from page 9)

completed results of experimentations carried through at the behest of a mind commanding vision and technique.

"All of this painter's flower studies have the character of virile strength and beauty one associates with the best of the French painters of the day before the coming of the Post-Impressionists, only Mrs. Gotthold's surfaces are much more interesting than those of the Gallic painters, which adds to the handsome effect of these brilliant canvases." So writes Wm. B. McCormick as an introduction to the catalogue of the exhibition.

There is little which can be added to the handsome effect of this brilliant essay, but it is possible, nevertheless, that the laurels of at least a few of the Pre-Post-Impressionist painters in France may rest secure.

Mrs. Gotthold exhibits fifteen canvases and six screens. They are all quite

pleasant in color and she is undoubtedly at her best in the flower paintings.

## W. F. McCARTIN

## New York Public Library

W. F. McCARTIN is represented by a small group of water colors at the New York Public Library, 121 East 58th St., until Dec. 31. Mr. McCartin is developing interesting qualities in the presentation of structural masses. His city landscape, if the presence of a park in front of a wall of factories justifies such a term, has an uncompromising emphasis on broad relationships as well as the introduction of a certain amount of detail. "Woodstock Pool" and "Capt. Phil's Place" are also to be mentioned for the same qualities. "Tree Study" is a solitary example of another point of view, that which looks for the rhythm established by the relation of forms to each other, and, because of that rhythm, a compelling sense of movement.

## MADRID

The Nancy Galleries are showing the works of Tellaeche, an excellent marine painter. For years Tellaeche sailed every sea, until he settled down in a tiny fishing village on the shores of the Bay of Biscay. There he has pursued his passion for the sea, painting it lovingly and with great intensity of feeling. He belongs to that class of powerful and sincere painters of which Zuloaga and the brothers Zubiaurre are the most prominent members. Unfortunately, Tellaeche's work has been unknown to all, save a small number of intimate friends, who at last succeeded in inducing him to hold this show. It has been very successful, and the painter has promised to exhibit some more of his work in the near future.

King Alfonso has presented to the Archaeological Museum, Madrid, a collection of some three hundred Visigothic antiquities (Vth to VIIth centuries) from tombs discovered in Carpio de Taio, province of Toledo.

A little time ago, a beautiful brooch and a few fibulae were discovered in that spot, and purchased by the Museum. Don Pedro M. de Artífano, the well known scholar, suspected that a Visigothic necropolis must be lying buried somewhere in the neighborhood, and spoke to His Majesty of the advisability of undertaking excavations as a possible means of adding to the scanty Visigothic remains in existence.

The King warmly agreed, and ordered that the necessary excavations be carried out at his cost. They were directed by Don Cayetano Margelina, and were wholly successful, as the presumed Visigothic necropolis was discovered, consisting of 275 tombs. In some of them only the bodies were found, but in others, which no doubt were those of chiefs or their wives, several objects of adornment were found, consisting of gold and bronze brooches, fibulae, necklets, bracelets and rings, decorated and enriched with garnets and other stones, colored pastes, amber and enamels, being the most important hoard ever found in Western Europe. —E. T.

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## MINNEAPOLIS

The "Temptation of Christ" by Titian, purchase of which by the Minneapolis Institute of Arts has been announced in the press, is now in Minneapolis and is being seen by throngs daily. The private view of the painting, held the evening of December 12, was attended by a large percentage of the members of the Society of Fine Arts. The first public view took place on Sunday, Dec. 13.

Through the generosity of The Friends of the Institute, the museum has received a colonial portrait painted by Jeremiah Theus, for inclusion in the American Room opened to the public last spring. The portrait is a half length, showing a seated woman, Marcy Olney, from whose descendants the canvas was recently acquired. Its appropriateness for the colonial room is worth notice; Marcy Olney was a resident of Rhode Island at about the same general period of the building of the William Russell house in Providence, whence the room now owned by the Institute was taken. It is not known where the portrait was painted, nor is it known whether Jeremiah Theus ever worked in Rhode Island. The artist came from Switzerland about 1739 and established a studio in Charleston, S. C. He died in 1774, having made a name for himself as an excellent portraitist, whose style is so close to Copley's early manner that the two have sometimes been confused.

The portrait of Marcy Olney hangs on the east wall of the American Room above a settee of Chippendale design with double chair back. This, in addition to the other furnishings, such as chairs, an exceptional highboy, desk, wing chair, tables and so on, came to the Institute from The Friends of the Institute.

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## AUCTION RECORD

(Continued from page 7)

- marble columns, Xth century;  
Robert Garrison ..... \$1,150  
757—Sculptured limestone doorway  
arch, early XVIth century; A.  
Arnold ..... \$1,025  
776—Wrought iron and parcel-gilded  
palace gates, late XVIth century;  
H. E. Russell, agent ..... \$1,125  
781—Carved pine wood ceiling, Murcia,  
XVIth century; A. Arnold ..... \$1,400  
780—Gothic wrought iron entrance gate,  
XVth century; H. E. Russell,  
agent ..... \$1,700  
785—Carved pine wood ceiling, XVth  
century; A. Arnold ..... \$2,350  
786—Asia Minor (Hispano-Moresque)  
carpet, XVIIth century; Mayorkis  
Brothers ..... \$2,400

## AUCTION CALENDAR

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## "House Beautiful" Competition

The House Beautiful cover competition has been an annual event for three years. The announcement of the fourth competition contains an addition to the usual prizes. The first prize is \$500, the second, \$250. There is also a special prize of \$100 with a certificate of merit, for the best design by a student of any school of art. The competition closes Jan. 29. Particulars may be obtained from The House Beautiful, 8 Arlington Street, Boston.

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BERLIN  
Victoriastrasse 35



## BERLIN

(Continued from page 8)

and work have grown to great importance, confirmed by a world-wide recognition and appreciation. All his friends and admirers hope that Dr. von Bode's unbroken vitality will enable him to devote for years to come his interest and energy to the benefit of the Berlin museums.

The German society for the preservation and protection of works of art, has presented a petition to the government of the Reich and the governments of the German provinces, which emphasizes the fact that due to the high taxes imposed on all kinds of property, owners of valuable works of art are forced to part with them. It is reported that important art treasures, which for generations had been in the possession of wealthy old families, are now being sold, which means a considerable loss in the material and ideal property of the nation. In the petition the society asks the competent authorities to take into consideration the present financial difficulties of many distinguished art collectors and to help to protect and preserve the art treasures of the nation.

Dr. Otto Burchard, a well-known collector of East Asiatic art, has bequeathed by will his important collection of East Asiatic sculptures to Prussia. Part of the aggregation has already been shown in the newly arranged collection of East Asiatic art in Berlin. The objects have in the majority been gathered by the owner himself, during his extensive journeys to the Far East.

Herr von der Heyt in the Hague, who is the possessor of one of the most important collections of East Asiatic art in Europe, has given as a loan to the East Asiatic collection in Berlin ten Chinese sculptures of early origin. They date of pre- and post-Buddhist periods and are work of unique value and great rarity. Among them is a sepulchral plate in relief work dated at 114 A. C., which is the oldest Chinese sculpture known in Europe. A marble tiger is of the XIIth-XIIIth century and a colossal stone ram belongs to the VIIth century. Buddha representations are to be seen on two stelae, which are richly ornamented and date of the year 520 and 557 respectively. A huge head of a Buddha, emanating from the Golubeff collection, and two colossal figures of temple-guardians, which were placed in the cave-temple of Lung-men (VIIIth century) are very interesting objects. The Berlin collection has been appreciably added to by

these loans, which will be left with the museum for some time.

On the attic of St. Hedwig's church in Berlin, which was erected in 1747-73 after plans of Frederic the Great in the style of the Pantheon in Rome, Dr. Karl Walter has discovered a painting by Antoine Pesne. It is a "Nativity of Christ," a splendid example of the artist's religious paintings. It is not so well known that Pesne, who is famous as a depicter of genre-scenes, of mythological subjects and of portraits, devoted himself for some time to the painting of religious motives. Perhaps the finest among them is this rediscovered canvas, which is described in old documents as notable among the paintings which adorned the interior of the church. Under the influence of changing style and taste it was later on replaced by another less interesting work. When the canvas was found among a lot of rubbish and trash, it was covered with an accumulation of grime, but after the cleaning process of the luminosity of the colors became apparent. Mary is represented kneeling in a graceful attitude before the Infant, her garment is ink draped with a blue veil. A sparkling brilliance enfolds Mother and Child, while the other personages are grouped around them and on the strongly contrasted background.

A novel plan which aims at a propagation of her modern art abroad, has been inaugurated by Belgium. Delegates, attached to the Belgian embassies in foreign countries will be commissioned to create interest and selling possibilities for the productions of contemporary Belgian artists. A first attempt has already been made in Sweden with satisfactory results. Within a comparatively short period, paintings and sculptures valued at 2 million francs have been sold in Sweden.

## SOPHIA

During the world war, the Bulgarians had carried away to Sophia a sculpture by the Yugoslavian artist Ivan Mestrovic. It has now been restored to Yugoslavia and brought to Belgrad, where it occupies a place of honor in the National Gallery. The sculpture is one of the most important works of the artist. It is entitled "Remembrance" and represents the figure of a seated woman, whose features bear the expression of profound meditation. The work shows the characteristic features of Mestrovic's style, his austere, sharply contoured delineation.

## LONDON

(Continued from page 8)

sonality and one of which the onlooker does not readily tire in spite of its obvious limitations. One can speak of it as pretty without thereby implying anything to its detriment.

Miss Browning who is showing flower-pieces at the Fine Art Society, Bond Street, is not afraid of color; she uses it very strong and pure and to decorative effect. But here and there one feels the need for a greater restraint both in tones and arrangement. Compare her posies with those, say, by Van Huysum, and one feels conscious of a certain tendency to the "blowsy" and the ebullient. A very little would make this artist's compositions eminently satisfying, so ardent is her appreciation of flower forms and so strong her brush-work.

If London is showing itself a little sceptical of Jacob Epstein's genius as a designer of monuments, Manchester is proving herself equally appreciative of his skill as a portraitist, for the unveiling at the Manchester University of the bust of Professor Alexander, (a presentation to him on his retirement from active participation in the work at Owen's College) was the scene of the greatest enthusiasm. The Professor himself spoke of the undoubted immortality which awaits the sculptor's work, an immortality which may well surpass that which is to be the portion of many of the distinguished folk who have sat to him. The bust is indeed an excellent piece of work if one may judge from the reproductions in the press, which has published these in juxtaposition to the professor himself. It is first of all an undoubted "likeness," it has vitality and that something more than character which we look to a great artist to provide. And meanwhile the

Rima controversy continues to rage. One contemporary indeed sees in it a sort of party feud for the future. It visualizes a Conservative Government issuing orders for its removals, a Labor one reinstating it and so on *ad infinitum*. Another sees in it an expression of anarchy, not alone an anarchy of art, but of social life in general. In fact everybody seems to see in it anything but an expression of the spirit of Hudson, to whom it is dedicated. The spirit that would advocate its removal is, of course, a dangerous one, for once admit the principle, and who knows where it would stop. We might indeed at the finish be confronted with a practically statueless capital. But there is quite a possibility that the fierce light that has lately beat upon this Hyde Park marble, may have the effect eventually of causing some of the worst offenders among our public statues to be replaced by others.

—L. G.-S.

## BOSTON

An exhibition of the work of the Jugo-Slav sculptor, Ivan Mestrovic, was opened in the Boston Museum of Fine Arts with a private view on Dec. 10, and will continue through Jan. 7. Included in the group are 106 sculptures, twenty-one lithographs and four drawings. The latter are the designs for the mausoleum of Vladikar Petar, national poet of Montenegro. The exhibition is installed in the Renaissance Court, thereby leaving the Sargent Memorial exhibition undisturbed.

Silver by F. J. G. Gyllenberg is being shown at the Society of Arts and Crafts rooms. The general exhibition is concerned with Christmas cards, the work of many of the members.

During December the exquisite water color drawings of birds by Charles Emile Heil are being shown at the Doll &

Richards gallery. In the same rooms are recent dry points and etchings by Sears Gallagher.

The pastels of Arthur Spear are being shown at the Boston City Club gallery during December.

Opportunity was offered to invited persons recently to see the newest product of Charles J. Connick's studio, a great window for Saint Paul's Church, Rochester, N. Y. Cram and Ferguson are the architects.

A head of Christ, painted by Sargent, and now in the memorial exhibition at the Museum of Fine Arts, Boston, has been given to the museum by Edward Jackson Holmes. This is a study for a painting that Sargent intended to use in his decorations of the Boston Public Library. He worked on it for years, and even went to Palestine to obtain data. The conception was magnificent, but other schemes took its place and it was never used.

A bronze statue of Nathaniel Hawthorne, one of the final works of Bela Pratt, is to be unveiled soon in Salem, Mass., where Hawthorne began his literary career. Frank W. Benson, etcher and painter, posed for Pratt's study of the novelist.

Copley's portrait of Daniel Henchman, an early Boston bookseller, has been added to the permanent collection of the Concord Art Association, as well as a painting by a Boston artist of today, George H. Hallowell.

Recent works by Frank W. Benson, revealing the extraordinary versatility of the painter, etcher and watercolorist, occupies the Guild of Boston gallery for the current fortnight.

—E. C. Sherburne.

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## PARIS

Notwithstanding the political and economic difficulties of the present moment, life in the world of art is far from coming to a pause, on the contrary it is more active than ever and the galleries are not out of work. A very interesting retrospective of the work of Bakst has just taken place at the Gallery Charpentier. The name of Bakst and the Russian Ballet are inseparable. Each is equally indebted to the other, for if without him they never could have been quite what they were, without them he himself could not have been what he was. His talent as a painter, though not negligible, would not have sufficed to make him celebrated. But he became so, in one day, with Scheherazade. A born costumer and decorator, he was essentially a man of the theater. Just as an actor is capable of incarnating the most different rôles in turn without losing anything of his personality, so Bakst succeeded in being himself in all epochs and all styles. One might conclude from this that he had not, properly speaking, a personality of his own. This would be as incorrect as to say that the architects of the Louvre or of Versailles had none because they employed classic columns. Bakst had the genius of adaptation, and it was in the manner in which he conceived and carried out his adaptations that his personality was revealed. His style, for unquestionably he had one, consisted in knowing how to unite an extreme richness of detail with a great simplicity of line. He was also a sumptuous colorist. Thanks to him strong color again came into fashion, for his influence went beyond the theater and was felt in every art of life. An artist of rare erudition and perfect taste, he created for *Cleopatra*, *Scheherazade*, *Carnival*, *St. Sebastian* and *Phaedra*, marvelous stage settings which mark a date in the history of the theater. Unhappily, what he did for theatrical art was necessarily ephemeral, and those who come after us and who will only know the Russian Ballet by these drawings and watercolors, will never be able to realize what it really was, nor to understand the enthusiasm which it aroused.

Among those painters who was till quite recently counted as one of the "younger" men, is M. Marquet, one of the best-liked landscape painters of today. About a hundred of his early as well as his recent paintings have been brought together in the Bernheim Jeune Gallery, forming an exhibition which is very agreeable but a little disappointing. Marquet sings but one song—morning effects on the water—a long the Seine, at the Vieux Port of Marseilles, and on the seashore. This song is charming, he sings it in a voice of unequalled limpidity, sky and water are of perfect transparency, luminosity and truth. But beyond this effect he paints just like many other artists and his style is rather weak.

Charles Lacoste, who with Blot and several others is showing at the Dru Gallery, is also a landscape painter limpid in his effects, but so sensitive, the subtlety of his harmonies is so charming, so persuasive, that one forgets the monotony and falls under his spell. George Dufrenoy, whose exposition is now on at the Druet Gallery, an excellent landscape painter, sound, direct and truthful, knows how to vary his effects as well as his subjects. As to the landscapes of Claude Rameau (Marcel Bern-

heim Gallery) simple, noble and restful, they carry on harmoniously the classic tradition.

At Durand Ruel's M. Bela Kasnya, a Hungarian landscape painter of talent, invited us to an interesting exhibition of his works. His landscapes, at the same time broad and delicate, reveal an artist who well understands his profession, and has not yet said his last word. Decidedly this autumn will have been a good season for the landscape painters. A new gallery, "Le Palais de Marbre," which has been opened on the Avenue des Champs Elysées, has organized under the auspices of M. Vauxcelles an interesting exhibition of landscapes by contemporary painters, which, without pretending to be a complete résumé of the subject, presents a characteristic example of the work of seventy-seven artists, chosen from among the most representative men of yesterday and today, from Monet, Sisley, Renoir, Pissarro, Cézanne, and Gauguin, down to Derain, Kisling, and Warquier, including Seurat, Signac, Van Gogh, Vuillard, Lebasque, Bonnard, André, Lacoste, Matisse, Charlot, Dubreuil, Farcy, Fournier, Clairin, Coubine, Flandrin, Alix, etc. One of the best is a landscape of Provence, small in size but large in treatment and in subject, by Pierre Girieud.

M. Coubine, one of the most attractive and original artists of the modern school had recently a display of his paintings at the Galerie Barbazanges

and, at the same time of his engravings at the Galerie Marcel Guiot. The last works of Vlaminck are just on view at Bernheim's.

A very important Cézanne exhibition will take place in May at the same gallery, and an exhibition of J. W. Morrice is announced for January at Simonson's.

At the Carmine Gallery an American painter, Myron Nutting, will show an ensemble of paintings, watercolors, drawings and monotypes.

## SALT LAKE CITY

Seventy-one granite blocks weighing an aggregate of 220 tons, have been assembled during the past week or two on the southeastern quarters of the State Capitol grounds, and from this pile during the coming spring and summer will be built the monument to the Mormon Battalion, a military organization composed of Mormons to fight Mexico in the late forties. The monument is to cost \$200,000. Gilbert Riswold is the sculptor. Four hundred and fifty tons of granite was shipped here from Salida, Colorado, for the monument. The task of finishing the relief figures will go forward immediately, it is stated. Originally it was thought the monument would not be finished till the spring of 1927, but it is now expected it will be completed months before.

—Fred L. W. Bennett.

## NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by old and modern masters.

Allied Artists of America, 215 West 57th St.—13th annual exhibition, to Dec. 20.

Anderson Galleries, Park Ave. and 59th St.—"Adventures of an Illustrator," by Joseph Pennell, to Dec. 20; mural paintings by Paul Swan and a portrait of August Hecksher by Penrhyn Stanlaws, Dec. 22 to Jan. 1.

Artists' Gallery, 51 East 60th St.—Paintings and lithographs by contemporary moderns, to Jan. 2.

Art Center, 65-67 East 56th St.—Small sculptures in soap, to Dec. 30; water colors by Glen Tracy, Dec. 21 to Jan. 2; modern toys and a loan collection of dolls of all races, through December.

Babcock Galleries, 19 East 49th St.—Cabinet paintings by American artists. Dec. 21 to Jan. 2.

Paul Bottenwieser, 3rd floor Anderson Galleries, 59th St. and Park Ave.—Paintings by Dutch and Italian masters.

Brooklyn Museum, Eastern Parkway—Special exhibition of paintings by American artists, to Jan. 3; paintings by Dr. Axel Gallen-Kallela, and other European artists, to Jan. 3; permanent exhibition of Tisot's water colors of the Life of Christ; exhibition of paintings in oil by American and European artists, to Jan. 4; architectural drawings by the Swedish artist, Ferdinand Boberg, to Jan. 11; modern Dutch prints, to Jan. 20.

Brunner Galleries, 27 East 57th St.—Paintings and drawings by Max Jacob.

D. B. Butler & Co., 116 East 57th St.—Old New York and naval prints, to Dec. 15.

Corona Mundi, 310 Riverside Drive—Tibetan banners, to Jan. 3.

Daniel Gallery, 600 Madison Ave.—Water colors by modern painters.

Dudensing Galleries, 45 West 44th St.—Exhibition of paintings by Victor Charreton, to Dec. 31; caricatures and drawings by Miguel Covarrubias, to Dec. 31.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Ehrich Galleries, 707 Fifth Ave.—Christmas exhibition of paintings of the Madonna.

Fearon Galleries, 25 West 54th St.—Paintings by Reynolds, Hoppner and Lawrence, through December.

Ferargil Galleries, 37 E. 57th St.—Sculpture by Harold Erskine; paintings by Arthur Syk, to Dec. 24; paintings by Florence W. Gotthold, to Dec. 30; paintings of Halifax by H. M. Rosenberg, to Jan. 6.

Grand Central Galleries, 6th floor, Grand Central Terminal—Centennial exhibition of the National Academy of Design, to Jan. 3.

Holley House Galleries, 38 West 51st St.—Paintings by Anne Estelle Rice and screens and painted shawls by Bertha Holley, to Jan. 17.

Intimate Gallery, Room 303, Anderson Galleries, 59th St. and Park Ave.—Paintings by John Marin, through December.

Kennedy Galleries, 693 Fifth Ave.—Old English color prints after Morland.

Keppel Galleries, 16 East 57th St.—Etchings by Ernest D. Roth, to Dec. 30; recent etchings by Kerr Eby.

Kleykamp Galleries, 3-5 East 54th St.—Chinese sculpture in wood and stone, to Dec. 24.

Knoedler Galleries, 14 E. 57th St.—French and English color prints of the XVIIIth century and old English sporting prints, to Jan. 9.

Krauschaer Galleries, 680 Fifth Ave.—Water colors by American artists, through December.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macheth Galleries, 15 East 57th St.—Water colors by American Artists, to Jan. 4.

Metropolitan Museum, Central Park at 82d St.—Renaissance wood cuts; Chinese paintings, through December; etchings and engravings by Dürer, through December.

Milch Galleries, 108 West 57th St.—Paintings by Willard L. Metcalf from the estate of the artist, to Dec. 31, and small paintings by Dorothea Dreier, to Dec. 26.

Montross Galleries, 26 East 56th St.—Drawings and etchings by Peggy Bacon and water colors and batiks by Lucy Wallace, to Dec. 26.

Munich Art Ass'n., Hotel Waldorf-Astoria, suite 120—Fifth annual exhibition of paintings, sculpture, and prints, to Dec. 24.

National Arts Club, 119 East 19th St.—Etchings by living American etchers, to Dec. 20.

National Association of Women Painters & Sculptors, 17 East 62d St.—Exhibition of small paintings and sculpture, to Dec. 24.

New Gallery, 600 Madison Ave.—Paintings by James Chapin, to Dec. 24.

Neumann's Print Room, 35 West 57th St.—Graphic works by Pop Hart, to Dec. 23; paintings by F. Blumberg, to Dec. 23.

N. Y. Public Library, 42d St. and Fifth Ave.—Recent accessions to the print collection; prints of New York City from the Eno collection.

N. Y. Public Library, 121 East 58th St.—Water colors by W. F. McCartin, to Dec. 31.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Flower paintings by Carle Blenner, to Dec. 23.

Reinhardt Galleries—Early Renaissance bronzes, drawings, to Dec. 24.

Salmagundi Club, 47 Fifth Ave.—Annual exhibition of thumb box sketches, to Dec. 22.

School of Design and Liberal Arts, 212 West 59th St.—Drawings, dry points and etchings by a group of three, to Dec. 24.

Schwartz Galleries, 517 Madison Ave.—Old and modern prints.

Scott & Fowles, 667 Fifth Ave.—XVIIIth Century English paintings, modern drawings and sculpture.

Whitney Studio Club, 14 West 8th St.—Paintings and sculpture by modern artists, to Dec. 24.

Max Williams, 538 Madison Ave.—Ship models and old prints; paintings by Arthur Schneider, through December.

Women's City Club, 22 Park Ave.—Exhibition of paintings by women artists, through December.

Howard Young Galleries, 634 Fifth Ave.—American and European paintings.

## STUDIO NOTES

Mr. Borg'um is established in San Antonio for several months, where he is engaged in executing the commission for the memorial to the Old Trail Drivers' Association.

Gladys Brannigan has received word from the Fine Arts Department of the Arizona State Fair at Phoenix that she has been given a special award for a group of miniatures exhibited there.

Mary Riley returns this week from a seven months' trip to Europe. She spent most of the time painting in Italy and Southern France.

A reception was given in honor of Matilda Browne (Mrs. Frederick Van Wyck) last Saturday at the Newark Art Club and later a tea at the home of Miss Helen Wheeler who is managing the Art Club's loan exhibition in which Mrs. Van Wyck is represented. Mrs. Van Wyck was born in Newark and some of the former members of her Newark art class were at the reception.

Three water colors by three Utah artists of national repute—Mahonri Young, Hal Burrows, and Waldo Midgley—were purchased by the State of Utah recently. The pictures were on exhibition at the annual Utah State Fair held in October. The three artists are all descended from "covered wagon" pioneers, Mahonri Young being the grandson of none other than Brigham Young, famous Mormon leader.

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